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VERMONT'S INDEPENDENT PAPER OCTOBER 16, 2013 VOL 19 HS 01 HENRYAYANT EBH



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Twittering Troopers

SOFTWARE SCANDALS

Why the state
can't get it right

MADE IN VERMONT

Seven outstanding
innovations

INSIDE

A 24-page guide
to the 7th annual
Vermont Tech Jam



THE REPORTER AND THE ROBOT

Seven Days chats up
Vermont's most
interesting
"talking head"

BY MEGAN JAMES PAGE 32

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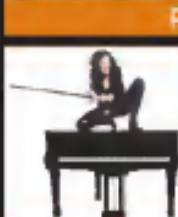
Maestro Judd Greenstein will conduct orchestral music of Britten, Mozart, and Schubert. Maestro Patrick Russano will conduct the PMP Master Singers, comprised of residency participants and faculty allies, in works by Elgar, Harnsaw, and Scarlatti.

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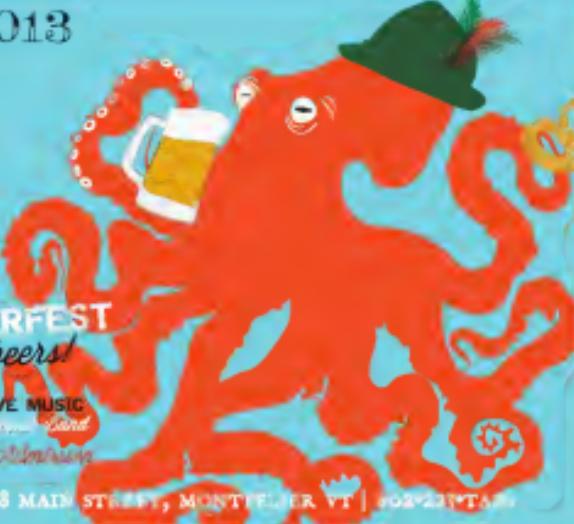
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THE LAST SEVEN DAYS

COMPILED BY LINDA RADIN

WEEK IN REVIEW

OCTOBER 6, 2013

Homemade Health Exchange App Wins

HACK VT

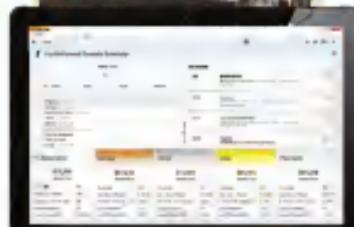
As the state moves closer to increasing the well-being of health care reform in January, Vermonters are going online to see the Vermont Health Connect website. The exchange, which has taken millions of dollars to build, displays all of the plan options and features a calculator that tells users what subsidies they may be eligible to receive.

But what you just want to know how your insurance premium will reflect your potential insurance choice or how much you can expect to pay if your child needs her first 911? Vermont Health Connect can't answer quick and easily questions like that.

An app built in 24 hours key: sufficiently priced cost.

A team of employees from a Burlington-based company with software firm called Health Connect Software Calculated" during last weekend's third annual Hack VT, a 24-hour hackathon held at the Hyatt Regency Burlington on University Street in Winooski.

The winning app created by a team of seven Health Connect employees had all three pieces the software's "mission: giving Vermonters health care options to compare the costs of different levels of insurance under the exchange — plus the cost of not having insurance — listed.



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SCAN THIS PAGE TO APPLY

PrimeLending 



15.29%

That's the percentage of Vermonters who used illicit drugs in the past month, according to the Substance Abuse and Mental Health Services Administration — the highest rate in the nation.

facing facts



BIG BROTHER BIG BUCKS

The Substance Abuse and Mental Health Services Administration found that nearly one-quarter of Vermonters recovering from substance abuse are still using illicit drugs.



ORLANDO 5

With Earth Day, there's a change coming. The state, consisting of pairs of Vermonters and stakeholders,



RED UP

The federal shutdown is finally starting to hit Vermont where it hits: some craft beer makers are stuck in limbo. Some have



POWER DOWN

Energy experts say the Regional Grid needs to interconnected into the power grid. Otherwise, states won't

TOP FIVE

MOST POPULAR STORIES

- 1 **State Issues "Plan of the Week" On Burlington** by Alex Lutz: The Burlington news outlet covers Burlington branch of Hotel Vermont.
- 2 **Two More of a Good Thing! Inside Vermont's Wind Mandate** by Anthony Cipolla: The state legislature is moving forward to include renewable energy and local power back into the grid, but some utilities are pushing them.
- 3 **"Unemployment Form Makes Vermont Workers Ticklish"** by Alice Lutz: Locality gives us a peek into the summer migration.
- 4 **Five Reasons Why People Like Vermont** by Matt Rieger: Vermont's small towns, natural beauty, friendly people, and more make it a great place to live.
- 5 **"Vermontese Accented Is Recognized as a Private US Accent"** by Connor Lynch: You can add the capo to my keyboard — if you can afford the five figures in membership fee.

 **tweet of the week:**

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respond to some inaccuracies in the reporting. For example, I never said I would "recommend a high deductible benefit plan — for most Vermonters of modest means." Quite the opposite! I clearly stated that it would be inappropriate for a navigator like myself to make any recommendation and that our role is to empower Vermonters to make their own confident, informed choices about their health care. I said it's our concern that most people of modest means will automatically choose a benefit plan because of the lower premiums, even when it's not in their best interest.

With two kinds of subsidies available and lower out-of-pocket costs, the



silver plan might, in fact, serve some people more money over the course of a year. So while navigators can't make recommendations, we can help people to understand the financial ramifications of the different options.

I also never stated that as a navigator I would "ask people about their lifestyle." What we do is encourage people weighing their options to consider factors such as use of medical services, lifestyle choices, household makeup etc — not simply how much a premium costs. For a Vermonter like Mo Hiltzinger, who would benefit from talking with a navigator but has concerns about confidentiality, navigator organizations were chosen because of their track record in providing very similar services in the community; someone can get all the help they need from a navigator without providing any personal information at all.

Finally, I went to clarify another bit of misinformation. When Ma Woodward able to enroll in Medicaid

before January both her earned and unearned income would be considered. In 2004, however, as with the other plans, only the Modified Adjusted Gross Income will be considered.

Tatjana O'Malley
BURLINGTON

O'Malley works as a navigator at the Champlain Valley Office of Economic Opportunity.

ACCURATE ARTICLE

On "A Film Series on Architecture and Design Offers Public Forum on the Built Environment," September 25, when Lynda, Andrew and I met at our usual place, August West, to discuss outcome and reviews of the first screening in the Architecture and Design Film Series we helped launch in Burlington City Arts. When Andrew located the article in the paper, we braced ourselves, as each of us has had some previous experience with misrepresentation in the media. Andrew read it out loud, and from the first sentence, we were cheering. Amy Liffy did an excellent job conveying our vision and the motivation behind it. Her descriptions were accurate and interesting to read, and also mentioned local projects just and present that we are happy to bring attention to. We were absolutely delighted with her article and the space that Seven Days dedicated to it. Thank you!

Karen Frost
CHARLOTTE

Lynda McIntyre and Andrew Charlton also signed on to this letter.

FEEDBACK IN FOCUS

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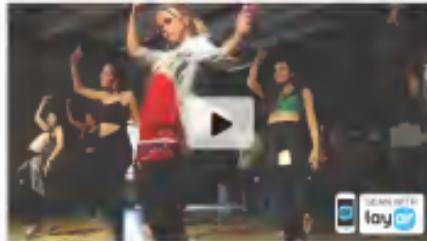
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BY CLAUDIO SOTO
PHOTO BY JEFFREY STONE

- 72 The Reporter and the Robot**
Rob Steven Days chats up Vermont's most interesting "talking head"
BY KRISTEN LARSEN

VIDEO SERIES



Back in Vermont: Dancer Lindsay Richardson of Berlin, VT., learned her tap Rep rep moves at Urban Dance Complex in Williston. Here she's performing with Justin Barber, Courtney Spears, and Justin Thibault. Multimedia producer Eva Blaustein catches up with Richardson as she prepares for Timberline's world tour opening in New York City on November 8.

LOOKING FORWARD

dear lucy.
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DINA SOLLODOVICH
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①

THURSDAY 17 RISING STAR

Sarah McQuaid (pictured) was born in Spain and raised in Chicago before living in Ireland and now England. So it comes as no surprise that her acclaimed album *The Plain Tree* and the tour features international folk songs. Praised for her captivating vocals, the singer-songwriter and skilled guitarist delivers an intimate performance.

SEE CALENDAR LISTING ON PAGE 56

②

SATURDAY 19 Funds for Fido

When man and mutt enter helped yellow lab Orson passed away the couple transformed their grief into action and created Orson's Fund foundation for canine cancer research. The "DogFest" festival featuring celebrity Kurt Sutter has often raised over \$100,000 with dinner, a silent auction and a charitable lottery.

SEE CALENDAR LISTING ON PAGE 56

③

DONGHSI Etched in Time

Debie Puccio's work, just one of the 20th century's most influential artists, was regularly as much political as it was lyrical. Her bold, textured colors and bright colors, he also produced the lesser known but equally important series of etchings he called *Re-Birth*. His painting is now considered some of his best; these monolithic works reflect a pivotal period in his career.

SEE ART LISTING ON PAGE 83

④

THURSDAY 19 Light Show

Hanover Plaza is changing the three historic buildings into a 3-D light show. A technology expert, the DJ pumps the sound effects off a tiny cell phone in a play on perspective. Witnessing emerging talents Juelz and Henry Lau, the Burlington native returns home to deliver an impressive 3-D LED performance at Higher Ground.

SEE PROFILE ON PAGE 80

⑤

WEDNESDAY 23

Collaborative Construction

For more than 50 years, award-winning structural engineer **Markus Ley** has built his mark on noteworthy structures such as the Arctic Dome, the Carter and Agassiz's famed Le Plata Station. In the Roland-Purcell Museum in Lucerne, he considers the intersection of art and architecture as seen in iconic 20th century designs.

SEE CALENDAR LISTING ON PAGE 56

⑥

SATURDAY 19 Glitz & Glam

Costumed revelers at the **Barn Opera House**

Gathered together on Halloween night for the Barn Opera House's 10th birthday bash, the partygoers will dress up as anything from a zombie to a zombie. Popular ghouls—such as the night's emcees, the Hens in this annual tradition—will be hosting a night of music, dancing, and costume contests.

SEE CALENDAR LISTING ON PAGE 56

⑦

SATURDAY 19 Fixer-Upper

While **Bob Vila**, a former life literary critic, is an expert, writing down story-ideas is his most fondly used a form. The DIY expert researchs his favorite renovation, concentrates on a condominium between a house and a house in Foster-Kinsel House in Our House: A Love Story.

SEE CALENDAR LISTING ON PAGE 56

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TECHIE Transformations



Burlington, birthplace of rock icon Queen City, R&B and "The People's Republic of Burlington," came together on Tuesday, October 13, Burlington Mayor Miro Weinberger called a press conference to announce another much-needed hope will catch on New England's digital city.

The moniker refers to the speed at which Burlington Telecom's fiber-optic network can transmit data. A typical internet connection is measured in megabits; most broadband users usually operate at speeds between two and 20 MB per second. A gigabit (1,000 megabits) in other words, Burlington Telecom can provide users with an unusually fast connection.

For years, the story about BT has been about its financial problems and mismanagement, save the city is hoping to shift that narrative to a bit off what the network can actually do.

"We think it's time to move forward with the conversation," Weinberger told the crowd of 30 or so gather for the announcement at Burlington's.

The city is getting help from an unusual initiative called U.S. Ignite, which

has chosen Burlington as one of its partners. The nonprofit promotes and provides operational resources for a growing number of cities with super-fast fiber networks, such as Chattanooga, Tenn., and Kansas City, Kan.

U.S. Ignite executive director Wilson Wilcox joined Weinberger at the press conference. He and the city's selected Burlington because of its fiber network and the presence of institutions such as Champlain College and the University of Vermont that could help spur the development of applications that take advantage of the city's gigabit connection.

Weinberger and Wilcox will also plain over about 20 U.S. Ignite, and what it means for BT's mission, at the 7th annual Vermont Tech Jam, this Friday and Saturday at Burlington's Memorial Auditorium. Seven Days organizes this free job fair and tech expo with the Vermont Technology Alliance. The city of Burlington is sponsoring the event, in part to highlight its newly announced U.S. Ignite connection.

This Tech Jam of seven days is designed to coincide with the Jam. Every year we try to take opportunity to explore the technology tools and trends that

are transforming Vermont — for better and for worse.

In the "Local Matters" section, digital media manager Taylor Madole talks with Vermont's social-media-savvy state police, who is in the process of following them — on Twitter (p. 10). Staff writer Kathryn Flagg reports on recent efforts to open up governmental data for civic hacking projects (p. 14). In some cases, those efforts require big changes to legacy computing systems.

Upgrades can be costly. In "Code Eleve" (p. 26), Kari Finsen investigates some of the ways in which the state has failed on the IT front, as the auditors of Vermont Health Connect might have done their research before they started building.

Though state government bureaucrats show off high-profile IT standards, there are a number of Vermont-based niche technology companies succeeding in big ways on a national and even international level. Seven Days staffers speak with some of them in "Made in Vermont" (p. 28).

On a smaller scale, a mountain arts center, Morgan James profiles Lakepath and David Howell McGuire, two Appalachian entrepreneurs, in "Introducing Who Spins It" (p. 46). The "narrative" Charlotte says is the key of digital media and its effects on their children, but they're on a pretty long trip. Their subscription-based online radio storytelling service has spawned one of the top kids podcasts in America.

The Lowell MacLaren would be right in a coyly titled "Vermont's first-ever digital storytelling competition," presented, on page 24. Kick off at the Tech Jam on Saturday, October 18, the and her son, Brian Duran, will be speaking at 1 p.m. on the 242 Main Stage. Finalists will perform short sketches about their organization, along with a complete. Seth Jam includes a list of the top-plus-a-half dozen, on the 25th-page gridline at the center of the issue and at 7d.vt.com.

And stay by the Tech Jam, it may just change the way you think about Burlington — and Vermont. (p. 2)

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Full Court Press

In the Orwellian world of high-gee communications consultants, journalists who raise questions about Vermont's progressive health care reforms aren't playing it straight. Those who support an in-cost and affordability are deemed "critical," "negative" and "cautious."

This was one of the troubling revelations in a series of documents unearthed last week by the Vermont Press Council's **PENNSYLVANIA** as he investigated how the state is pitching health care reform to the media.

But far more scandalous is the fact that the Department of Vermont Health Access agreed to fork over half a million dollars to a Washington, D.C., consulting firm for recommendations public relations tips and other material that is just plain bad.

"An intern and a Google search would've been a lot cheaper," says The Commons news editor **RANDY HOLST**, whose Winooski蒙特利尔局 was created by the state's consultants for publishing stories "in more negative tones" — such as how the currently uninsured would fare under the new system.

Holstfield's story in Sunday's Portland Herald and St. Albans Times Argus began in on a small portion of the \$6 million the state has budgeted to spread the word about Vermont Health Connect. That's the recently launched, federally funded website through which the state expects 300,000 Vermonters to purchase their health insurance next year. You might know it as Obamacare.

From that large budget, the state awarded a \$1.8 million contract to GMMS, a D.C.-based political consultant firm that produced ads for **BARACK OBAMA**'s presidential campaign. Much of that contract reversed the script of the television and radio ads to promote Vermont Health Connect, \$183,000 of which was loaned the state's "transition plan" strategy.

For those unfamiliar with communications jargon, "earned media" is what marketing folks and political flacks call it when journalists write about what they're selling — for free! It's like money from heaven for those with limited advertising budgets.

"What we know is, the media is one important source of information for Vermonters about this really important change to our health system and the health insurance market in Vermont," explains DHHS commissioner **MARY LARSEN**, who oversees Vermont Health Connect and signed the contract with GMMS.

So where the state got for all that green? Not much.

For GMMS, GMMS promised to deliver

a spreadsheet of reporters' email addresses and phone numbers for \$12,600, pledged to schedule meetings with the state's half dozen newspaper editorial boards. And for \$10,000 it agreed to assemble briefing materials for those meetings, regulate what "reporter" or editorial staff backgrounds where possible, and likely questions from their board, according to the contract.

When press releases were minutes in those gold-plated background briefs?

The version GMMS assembled for a meeting with the *Brattleboro Reformer* editorial board includes a five-sentence "synopsis of coverage" noting that while the board is "very interested" about health care reform, its members "have been critical" at its potential impact on small businesses and low-income Vermonters. It also includes short lists of editorial board members lifted verbatim from the paper's website. The remaining 48 pages consist entirely of news stories copied and pasted into a Microsoft Word document.

WHAT DO THE STATE GET FOR ALL THAT GREEN? NOT MUCH.

Let's face it: the state is being overcharged for a whole lot of marketing. Sure, that *Vermont Health Connect* spokesman **EMILY YARD** says it doesn't plan to pay for three particularly expensive line items listed in the contract: \$79,000 to plan strategic press conferences, \$16,300 to develop a "communications plan" for the press and \$31,700 to be pitchy in reporters.

No doubt the prior de resistance of GMMS's half-baked media propaganda campaign is in its March 2013 analysis of Vermont's "earned media landscape." For \$215, the documentation goes month-by-month with gross-coverage of Vermont Health Connect and runs each story as "generally positive," "generally negative" or "generally neutral."

"While the coverage has generally remained flat and separate, more pieces do address some of the broader challenges and uncertainties Vermont Health Connect may face in the coming months," the report concludes.

Wait a second. Is it unfair or inaccurate to report on challenges and uncertainties facing a new government program? Quick! Call the police!

More fun or embarrassing, depending on your level of cynicism, is the document's exit assessments of specific Vermont reporters and newspapers.

The *Times Argus*, it says, "has been particularly critical around the financial components of Vermont Health Connect," while "Vermont Public Radio's **THE RIVER** has written nine cutting pieces addressing problems expected to negatively affect small businesses."

VT Digger's **SHANNON STURGEON** is presented as "an active at press sharing factual information regarding the progress of Vermont Health Connect and health care reform in the state, spent a few tough articles addressing the potential for higher premiums."

Does Larson agree with his D.C. consultants' characterizations of Vermont reporters?

"I would say we received the information and it is obviously good for Vermonters to ask challenging questions," the DHHS chief says. "This doesn't always mean we feel like there isn't part of the story that are missing from the way it's been reported."

Vermont's critics and cutting reporters don't appear to be losing too much sleep over it. *Karen's* boss, VPR news director **JON ODELL**, says the station is "proud that he always asks the hard questions" while *threshold* calls it "gratifying" to see his work cited for being well-journalism.

Any time that news outlets are spotlighted for presenting on potentially uncomfortable truths about large government undertakings, it's viewed as a point of pride by folks who are in the industry, *threshold* says.

As for Sturges, he says he found the report "a bit laughable."

"I think it's interesting that in their media guide, they essentially condense factual information with positive information," he says.

Truly laughable are the article-by-article reviews.

A February 2013 *Stowe Reporter* story is described "generally negative" because "it addresses uncertainty for how the new health care laws will affect seasonal employees." A January 2013 *VPR* piece is also flagged as "generally negative" because it "brings to light that the benefit package offered through the exchange is not as comprehensive" as certain programs.

Worse yet, the *press* editor appears not to know the difference between a news story, an op-ed and an editorial. All are treated as if they're the same thing. GMMS cuts out the Commons for publishing stories "in more negative tones" but of the two pieces it reviewed, one was an op-ed written by a Westford-born scientist.

He sold a million dollars, it is too much to ask for a little credibility?

POLITICS

Helpfully, GMMB also provided an "armed media plan" (price tag \$15,345) that includes recommendations to "proactively engage reporters" who it believes "have often been transformed about the issue since the State is taking no action to ensure Vermont Health Connect is a success."

Tell us, GMMB! Tell us how Well you're every word!

Among the pro tips they offer: "Developing relationships" with reporters who cover health care reform "will be an essential part of the earned media effort." Critical to this is setting up "self-reviewed discussions over coffee or lunch between Vermont Health Connect staffers and health care reporters."

"The discussion should review the background of each person and let on health care policy of possible," GMMB recommends, likely realizing how ignorant and inaccurate reporters are.

ALISON BETTY: a GMMB partner, declined to answer *Seven Days'* questions, saying only that the firm was "proud" of its work with Vermont.

Thus, one of the 10 reporters the document names as invited to court, says he personally experienced all the "tacitus" the report recommends. In his view, it's "essentially a how-to guide to create very superficial relationships with members of the media."

One of the things this guide does not do? Says Scotty, "is tell the administration what to do if the product they are essentially selling to the public isn't fully functioning." In Vermont, he notes, it's not fully functioning, in Vermont Health Connect, by October 1st.

The government spends a single dime of your money propagandizing you should be considered a great national scandal. In fact, it's the reality of our modern political system.

More government staffers than you'd believe — from the governor's office to Vermont's congressional delegation — are essentially taxpayer-funded political consultants for the elected officials they serve.

I should know. I spent nearly two and a half years as a congressional staffer getting paid by you as apes reporters. Among my parents' job responsibilities? Building off-the-record conversations with Vermont journalists over coffee or lunch. And believe me, I reviewed the background of each reporter and spent very little on paykey. No, there's nothing need or shocking about the state spending money to influence-reporter coverage of Vermont Health Connect — and by extension, convince you that it's the winning thing done.

What's shocking is that the state spent so much and got so little out of the deal, which is precisely the charge. Vermont Health Connect's opponents are lodging against the entire project. Arguments like that are what GMMB's top-notch media strategists are supposed to refute — not corroborate.

Media Notes

Speaking of propaganda, is *Blossom Magazine* an "independent media" outlet, as it calls itself, or is it a front wing of the Democratic Party?

In recent months, Burlington's alternative quarterly has taken to using its email to invite readers to political fundraisers. "On behalf of the Burlington Democratic Party, you are cordially invited to attend our fundraiser on December 6th," editor and publisher [JESSICA SAWYER](#) writes to *Blossom's* readers last month, referring to a shindig at the St. John's Club featuring [MONTY BRAIN](#) and [MARGARET KENNEDY](#).

This week, he was at it again, inviting "Theatregoers to a Planned Parenthood of Northern New England Fundraiser Tuesday at the Firehouse Tap & Grill featuring Gov. Peter Shumlin."

That's encouraging to politicos. During Burlington's 2012 mayoral campaign, the magazine featured Democratic candidate [MARK WILKINS](#) as its cover and threw a campaign bash for him.

Last winter, it ran a photo spread of Democratic women, including Scotty, State Treasurer [TOM STEPHENSON](#) and Burlington Mayor [KATHLEEN HOGAN](#) and [JILL KIRKWOOD](#). When Democratic activist [LEAH LEE](#) ran against Progressive stalwart [JANE BENNETT](#) for a Burlington City Council seat this March, SAWYER posted an endorsement of the Democratic website.

What SAWYER didn't disclose in print or online is that he was paid by the Burlington Democratic Party to present the St. John's Club event and by the Vermont Democratic Party for his photography, according to emails sent by both organizations. He says he also contributed pro bono "social media consulting" and photography to Lee's and Wenderberg's campaigns.

Last month, SAWYER was elected the Burlington Democratic Party's Ward 3 chairwoman.

"The line between objective journalism and activism is thin, and I think we kind of walk that line a little bit on both sides," he explains.

But given that the mag ostensibly covers politics as straight news, shouldn't SAWYER disclose his paid work for the party?

"That's certainly something I need to think about in the future, because I don't know if that has been breach of a conflict or confidence of interests with the party," he says. "Now that I actually have a small position in the party, maybe that's a good idea."

If SAWYER does check it, you won't find it in print. Physical issues of the fourth month are evolving into an online-only publication in order to focus its resources on producing more content.

The day after making that announcement, SAWYER disclosed it. *Blossom*'s first big online scoop: a photo-heavy preview of a press conference held by a new organization devoted to electing ... Democratic women. ☐

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Broken Records? Vermont Takes Its First Steps in the Direction of "Open Data"

BY KATHRYN FLAGG

The latest buzz phrase in the tech community—"open data"—is moving footloose to reality as Vermont officials draw back the curtain on public information. It's as ideal that's simple in theory but somewhat complicated in execution. Take government data, put it online, let citizens and so-called civic hackers look at the books.

Right now, states and federal agencies are already making the leap. Both the city of Burlington and the Vermont state government signed contracts earlier this month with the Seattle-based cloud software company Socrata to pilot open data projects.

For \$10,000, Socrata will help the state create an open data portal featuring 10 "data sets," including some financial information about state employee salaries and vendor payments that is already available online.

Burlington's \$90,000 contract — paid for in part by a \$40,000 grant from Microsoft — will cover 26 data sets for the city's new data hub, including information on budgets, public works and crime.

Putting records online, and making them easily searchable, is an obvious step in the direction of greater government transparency. But what happens next is the part that has Vermont pragmatists searching for new ideas. The hope is that, armed with data, developers and entrepreneurs can make cities and governments run better.

Take New York City. The city waited no time with GPS systems, then broadcast those locations in real time. Developers dreamt up applications to plot bus locations on maps or count down the minutes to a vehicle's arrival at a certain stop.

In San Francisco, one coder used the city's database of handicap-accessible parking spaces to create a website that generates driving directions for individuals with disabilities.

And in London, developers mashed together property data with commuter information to create the "Where Can I Live?" map. The site allows users to search for affordable housing within a certain commute time to an underground Tube station.

But the open data concept is about more than just "sexy apps." That's



according to open-data cheerleader John Cohn, the self-described mad scientist, senior IBM employee, and fixture at Vermont's under-and-hacker movements. While Cohn says he dreams — which have long been the headline allure of civic hacking — provide an important opportunity to plot, he's skeptical that much lasting work gets done over pizzas and beers.

"I just want to make sure that we don't confuse fun for substance," says Cohn.

Open data are public information, technically but getting hold of them in Vermont today often means wading into the treacherous, confusing world of public-records requests. And what those

requests yield is often just a snapshot in time, not a dynamic database that can be regularly checked, updated or manipulated by developers.

But throwing open access to government data in a clustering project — particularly in a place where some state agencies still run on so-called "legacy systems" programmed decades ago — may of those stone age IT systems don't talk to each other, let alone give out data that are easily accessed and consumed by the public.

"Most of these systems were created at a point when computers weren't really expected to communicate with one another," says Therry Bell, Vermont's director of web services.

Cite backer Nick Blaesch, who works as a GIS and web application developer for Stone Environmental, is sympathetic toward longtime state employees puzzling these vintage IT systems. "I understand where all of that lack of innovation is coming from," he says. "At the same time, we need to get going."

Blaesch attended an open-data summit last week in Montpelier. He was part of a group that was disappointed to learn the state's contract with Socrata would cover only 20 data sets — a number that he emphatically signs off on "incredibly frugal," especially considering the \$10,000 price tag.

And it's not just the small scope

of the pilot that has some worried. Progressive Ruth Vose says her unconvinced state employees are truly motivated to embrace open data as it is. Vose is a former journalist with the *Rutland-based Times Argus* and now works for the Vermont Information Consortium, which is under contract with the state to build government web applications. She says her team is a reporter caught between the Vermont of fields vs. generally ambivalent about transparency.

"They don't really seem to want to do it, unless it's either done or they don't seem like they can do it," says Vose. "I feel the speed at which things change here in Vermont is a slow."

Vose wants to see a top-down, fully funded mandate from the governor and state lawmakers that would prioritize the effort. She complains that such a rapid overhaul would be expensive and time-consuming. Vose retorts, "Who cares? A lot of things we do cost money and are hard to do. We don't have the criteria that anything the government does must be free and easy!"

You could also argue that putting more information online, though initially difficult, could save money and resources in the long run. The current method for obtaining government data requires citizens and journalists to file formal public records requests, which government employees fulfill by manually culling through data — a time-consuming process that diverts state workers from other important tasks. Online access would eliminate that problem. And programmers point out that open-data practices can be built into any new IT systems that are replacing old ones.

"Once the system is essentially open for data sharing like that, the major work is behind you," says Bill Morris, a Burlington-based entrepreneur and geospatial consultant.

Another potential problem facing open-data revolutionaries: privacy. Just because information is technically

public under Vermont's open-records laws doesn't mean individuals are happy to see it shared more broadly. At the October 1 session, an employee from the Agency of Agriculture elaborated on the "political cost" of pursuing open data, noting for example, that some Vermonters balk at the idea of farm information being posted online.

"There's a strong privacy lobby in this state," she said.

Florence understands that some individuals might be uncomfortable with publishing certain data sets. He requested a copy of the grand list from the town of Richmond, where he lives, to use in an application he's developing for disaster preparedness. His town clerk readily handed over the information, but Florence says that some leaders would rather click a link to download data than make a phone call or visit a town office.

His hope is to build a tool that the town can use if another major flood or tropical storm sweeps through the region. Contact information for homeowners — and just being able to "verify who lives where" — could be incredibly helpful in an emergency, Florence says. But what about privacy?

"It's public information," says Florence.

"It's out there. To me, if the public wants to change it, then they need to vote to change that."

But most developers aren't dwelling on the potential pitfalls of open data. Far from it: They claim that Vermont might be in the ideal position to make the shift. Government here, says civic hacker Bradley Holt, functions on a "human scale." The result?

"We're more collaborative when it comes to government than we are adversarial," says Holt, who runs the civic hacking group Code for VT.

Morris agrees. Vermont may never hit the 100,000 datasets that New York City is currently publishing, but, then again, it may not need to.

"I think our small status is actually helpful in this case," says Morris. "We maybe have a little less to do to disseminate and perhaps a bit more prep[aration] skill to do it."



IT'S AN IDEA THAT'S SIMPLE IN THEORY: TAKE GOVERNMENT DATA, PUT IT ONLINE, AND LET CITIZENS AND CIVIC HACKERS LOOK AT THE BOOKS.



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Demand for Urban Housing Brings Building Projects to Burlington's Old North End

BY KEVIN J. KELLER

The vacant lot at Eleventh and North won't be empty for much longer. The QT on North Wisconsin Avenue could become a 26-unit apartment building with a store on the ground floor. A residential rental and small project of similar scope are set to rise at the Husky Auto Sales site, right across the street.

Change is coming to Burlington's Old North End, spurring suspicion as well as enthusiasm among residents of an once-powdered neighborhood with a strong community identity.

At least four market-rate housing projects are planned or under way in the Burlington neighborhood that far deserve to be seen almost as new private construction. As many as 85 rental apartments or condos could be built in the next couple of years, potentially easing the city's acute shortage of residential units and perhaps reducing the rate at

which rents have been rising beyond the reach of many Burlingtonians.

But that "wave of development," as one Old North End activist refers to it, is also stoking fears of gentrification. Will some longtime residents eventually be driven out of a newly fashionable neighborhood they can no longer afford?

Those concerns were very much in evidence at last week's combined Neighborhood Planning Assembly meeting for Wards 2 and 3, which together comprise the Old North End. Residential developers Erik Hockstra and Dave Farrington made a case for their respective construction projects to about 100 local residents in attendance. They insisted that more rental housing units in the neighborhood would prove positive for the Old North End and the rest of the city.

In response, Jonathan Lestort, a community organizer who recently was a city councilor and a Progressive three

years ago, suggested that the envisioned projects would be of little benefit to low-income Old North Enders. He said the city's 38-year-old "inclusionary zoning" initiative, which requires that at least 15 percent of units in new residential buildings be priced well below market rates, has failed to make enough housing affordable.

Hockstra, development manager for the Russeau Commercial Group, sought to establish his credibility by noting he has lived in the Old North End for 12 years. He's no outside exploiter bent on personally profiting at the expense of low-income locals. Hockstra explained in his presentation at the McChesney Management Center on North Wisconsin Avenue, right alongside the QT's site he wants to redevelop.

"There's not enough housing in that neighborhood," Hockstra declared in response to Lestort's remarks. And one reason, the developer added, is

that city regulations make it hard for landlords to make even a modest profit in Burlington. "I'm not going to make money on the inclusionary-zoning units," Hockstra said in regard to two or three of the 28 apartments he wants to construct where QT's site now stands. "I'm not going to make money on the retail space," Hockstra added, referring to a 1500-square-foot storefront proposed as part of the project. "And I'm making just enough on the rest of the project to justify doing it."

Farrington, who is seeking to build up to 26 rental units on a vacant site on Pine Street, between Main and College, reinforced Hockstra's points. "It's hard to do a project with all the requirements the city throws at you," Farrington, a lifelong Vermonter, told the assembly. "These kinds of projects do just a little bit better than breaking even."

Stu McGraw, a cultural arts activist and mediator perhaps known to many in

The Vermont State Police Are Following You — on Twitter

BY TYLER MACHADO

Given the pervasiveness of social media, it's not terribly surprising that a state law-enforcement agency is tweeting alongside its fans, food trucks and nearly every other business imaginable.

More surprising is noting a cop dragging "VSPOL" — short for "You only live once" — into a conversation. But that's what you're likely to see if you follow the Vermont State Police on Twitter. "What's the best reason to wear your seatbelt?" #VSPOL had a tweet on December 20 of last year. The inclusion of that pat culture-approved hashtag elevated the tweet from banal to lap.

One of the most distinctive voices on the #VTPolice Twitter account is Ruth Kelley, a Vermont State Police dispatch supervisor. "It's just trial and error, and we're trying to be noticed," said the 42-year-old Franklin County resident. "You've gotta laugh it up a little bit to be noticed."



To be sure, the state troopers use Twitter to pump out highway traffic warnings, missing-person alerts, press releases and other content you'd expect from a law enforcement agency. But it's the friendly clever posts that usually hit big when measured by the social media guru's favorite metric: "engagement." And that's where the #VTPolice account finds the most traction on social media, according to public information officer Stephanie Dusara. It's an opportunity to share the softer, friendlier side of the force.

Typically staffed by either Dusara or Kelley, the VSP's account replies to

questions from Twitter users, including simple ones such as: When they pull a car over, why do troopers always touch the trunk? (To make sure the trunk is secure, if you're wondering.)

But Kelley tends to handle the hometown queries. A few examples:

A recent tweet about a crash last blocking a highway lane inspired Kelley to shoot back: "No life jackets needed."

When a user commented on the quantity of state troopers on the road in April, Kelley replied: "No crashes though, right?"

Last month, someone tweeted, "Driving next to a Vermont state trooper ... can they pull me over or can I race them?" Kelley came back with: "We won't if you won't."

"You don't want us to act as social media as you might expect," Dusara says. "We have a very specific and difficult job to do, but we're still humans at the end of the day so if we can be funny, that's really cool!"

VSP uses Facebook to gather the public's help in ongoing investigations, but mixed in with the surveillance photos you'll find photos of troopers at blood draws, sports games and other community events. There's also a popular "Where's the Cruiser?" photo series, which features photos of police cruisers in some "mystery" locations around the state, from the top of Mount Equinox in Manchester to Middleton Pond near Stowe Park.

"We literally are begging our troopers all the time, Please send us photos of your cruisers somewhere cool!" Dusara says. "Even if it's silly stuff, people just want to interact and guess where the cruisers are, and it's been really amazing."

Dusara says not all state troopers are on board with the department's online



A RECENT TWEET ABOUT A CRASHED BOAT BLOCKING A HIGHWAY LANE INSPIRED VSP'S KELLEY TO SHOOT BACK:
"NO LIFE JACKETS NEEDED."

efforts but "more and more, we're getting requests [from investigators] to post surveillance photos," she says. "They're becoming more forthcoming with information, and understand the value of social media."

Troopers in the field even take the reins of the department's Twitter account in March as part of the Global Police Twitter-a-thon, in which state cops tweeted about their days — and posted selfies. "These guys have a sense of humor, and it's nice to see that personality come out when they get to tweet for us," Dusara says. (The next installment of the Global Police Twitter-a-thon is next month.)

"If we go out there and show people that we are interesting, we are willing to take fan at ourselves, we are willing to listen to criticism and feedback, and have a funny edge to it, people are gonna wanna hear what we have to say and are going to repeat what we have to say," Dusara says. "And therefore we can get more serious message out there when it comes time to do that."

Next up for the Vermont State Police is Twitter. Dusara says she'd like to start posting police press conferences on the

department's YouTube channel. And no matter the network, expect to see more green-and-gold misses online. The department's strategic plan calls for 25 percent annual growth in its social-media presence.

Other police agencies in the state are also using social media — to different degrees and with mixed results. The Burlington Police Department's Twitter account mostly auto-posts press releases and alerts. In Bristol, police started posting ring shots on Facebook, which, according to an August article in the Addison County Independent, was seen as a form of digital sharing that drew both praise and criticism from locals.

Outside Vermont, Seattle's police force attend tip-off marathons using its Twitter tags during the city's Hempfest, and the state went viral.

Boston's canine unit began tweeting this month in the "voice" of a police dog named Bobbie.

CONNECT

You can follow Vermont's state troopers on Twitter at [@VTPolice](https://twitter.com/VTPolice).

Urban Housing

Housing Trust is planning to build up to 42 subsidized units in a two-acre parcel it is assembling on North Street. Brenda Torpey, who directs the nonprofit builder of "perpetually affordable" homes, says in a YouTube video that this run-down corner of the Old North End is sometimes jokingly designated "Night Street."

What accounts for the sudden push by private developers to build housing in the Old North End?

"There's a lot of demand by young professionals for smaller apartments near downtown," Haskins explained in regard to his Office and Basket Annex redevelopment plans. Farrington cited

green-hatted developer and his "team blown away by the amount of interest" expressed by prospective occupants of the ground-floor retail that will be part of the building he's constructing on North Street and Elmwood Avenue.

"Something like Stump Bakery was unheard of in the Old North End just a few years ago," McGowan added in reference to a North Winooski Avenue neighborhood coffee shop and cafe. Numerous new restaurants have opened throughout the Old North End.

A more measurable measure: Haskins observed in the post-mortem interview that "historically low

NOW'S THE TIME TO BUILDO.

ERIK HOEKSTRA

in recent years

North End

A more measurable measure:



the same market opportunities, saying, "A bigger percentage of people want to live downtown, but there's no housing stock for them."

The push to rent units of Mayor Mike Weisberger's Packard Lofts project on North Avenue and Lakeview Terrace, within walking distance of Church Street, confirms that this market niche is taking hold. "30-25 units are fully rented and have been since the building opened" three months ago, says project manager Justin Bentzke.

McGowan countered that there's pent-up demand for retail as well as residential space in the Old North End. In response to a question at the meeting as to whether the proposed new retail spaces will find tenants, she

said, "geographic" have opened a window for developers that will snap shut if the current 5 percent bank charge on commercial loans rises by just 1 percentage point. "Now's the time to build," he said.

But to describe what's happening as "gentrification," Haskins said, is too simplistic and negative a term.

"The Old North End has a much higher poverty rate than anywhere else in Chittenden County," he noted. "That's not a healthy situation."

Decades of progressive-led initiatives have worked to some extent and are certainly important," Haskins added, "but new housing that isn't going to displace anyone definitely can help with those efforts."

Why did we choose Main Street Landing on Burlington's Waterfront?



We see Main Street Landing as a socially responsible cornerstone in the community. Our neighbors—Seventh Generation, Local Motion, The Skinny Pancake and the Peace & Justice Center—are all mission driven entities that we, as a young start up company, hope to learn from and emulate as a part of the culture we are building together at LocalMotion Today. Also, being able to walk out of the office and enjoy the waterfront has amazing rejuvenating qualities for the long hours it takes to make a start-up company successful.

Scott, Trinket, Meg, Alisa, Scott, Dan, Michael, Sarah | www.localmotiontoday.com



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Find Your Dream Job- Conor did!

I'm originally from northern New Hampshire and have lived all over New England working in IT. Two years ago, I was living in Maine and working in the Boston area. I really wanted to move to Vermont, because I had family up here. I saw an ad for the Vermont Tech Jam online and decided to check it out.

When I got to the Tech Jam, I was really impressed with the number of technology companies based in Vermont.

I had made a few connections with local companies prior to the event, so it was a great opportunity to meet them all face to face. I talked with almost everyone at the Tech Jam. I had a great conversation with the team from C2 and ended up with a job offer. Two months later I moved to Vermont and started working as a Systems Engineer at C2.

I always knew that Burlington was a great city, but I had no idea how technic it is. The Vermont Tech Jam really broadcasts that it's a great event.

Conor McNally
C2 (Competitive Computing)
Systems Engineer

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Feedback

BEER BULLSHIT

I can't decide if "Seasoned Swill" [October 2] was a parody of the sometimes far-fetched art form of craft beer or just plain ridiculous. The "new" descriptions previously had me picturing my pants from smacking "Bendis like a rainbow" was one, "like a pile of leaves" was another. And the best one



"smells like sex" LOL? What the hell does that smell like? Guess it depends on the city. Come on, folks, you can do better than this.

Christopher Maloney
BURLINGTON

TWO THUMBS DOWN

I hate to say this but your paper clearly has an incredibly poor film review. He seems to disagree with most of the populace on a general basis, according to Roman Thomson. Someone who gave a good review to "Grease" [J. Movie Review, July 17], but calls "Rush" [Movie Review, October 2] a failed悲劇 clearly has no idea what he is talking about. From someone who has studied the story, it becomes a tragedy. He clearly did initial research and decided to spout off on something he had no idea about, more than likely due to his personal偏見. On the three occasions I've seen the film, I took people who don't even like "Parents" One racing and even they are pained and made something from it. Clearly your employee is cynical and lazy and I quite frankly don't understand why he works for your corporation.

Mark Witte
GROSVENOR, WASH.

GOOD GRAVITY

I really enjoyed Mark Krasnow's review of Gravity at the latest Seven Days [Movie Review, October 4]. I hope this review brings the readership by the dozens

into the theaters to see this film on a big screen, where it must be viewed. Gravity reveals in a sense of true wonder about space – its beauty, its coldness, its terror. It is a small masterpiece and it features a seemingly ageing Sandra Bullock in a genuine. A must. Thudia, Rock!

Steve Donahue
SOUTH BURLINGTON

DO WE STILL LIVE IN A DEMOCRACY?

Flying in the face of Vermont's independence we are told that fighter-bombers coming in was a done deal long time ago.

No give-and-take between elected leaders, governors of the Guard or business interests wanting to profit from our last.

Where is concern for school children already arriving in their pants at the sound of a smaller jet engine's roar?

Where is concern for citizens of modest means whose small state of example beloved honest is threatened as democracy itself is undermined?

Do we still live in a democracy?

Rabbi Joshua Chasan
BURLINGTON

NOT EVERYONE WANTS TO DRINK

Jim "Burlington Considers Low Music, Dancing and Cover Charges in Restaurants," [October 2]. I hope the new rules don't exclude people under the age of 21 from having fun in the evening. I might be in the stereotypical minority, but there are a lot of people at Champlain College who choose not to engage in underage drinking. During Parents' Weekend, we were made to feel very unwelcome when we tried to get dinner and some cold drinks at a local restaurant on Church Street, because their bouncer didn't want us around — as in, we had to leave at 10:30 somehow; the policy should have provisions to allow those of us who are independent adults but not legally allowed to drink to safely participate in having a good time at our local establishments.

Ashley MacKenzie
BURLINGTON

RESEARCH VOLUNTEERS NEEDED

A study of how the brain is affected by the type of fat you eat. Healthy people (18-40 yr) needed for an 8-week NIH study. Participants will receive all food for 8 weeks and \$1000 upon completion of the study. If interested, please contact:

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Storytellers Have 24 Hours to Spin a Yarn in Vermont's First Storyhack

BY ETHAN DE SEIFE

The origins of storytelling are as ancient as humankind itself, and if that conjures up images of cavemen painting around a fire-side, you're probably not far off. Telling stories is a fundamental mode of human communication, and one of our chief means for understanding the world. It's that fundamentally human urge that **StoryhackVT** will tap into at the **VERMONT TECH JAM** this weekend.

The "hack" in the group's name is a tip of the hat to the "hackerthon," a competitive event in which computer programmers are given a short window of time in which to collaboratively develop a software solution to a specific problem. In a storyhack, teams of anonymous collaborators create original narratives, which are then entered into competition. StoryhackVT is Vermont's first such event, and its focus is pointedly technological. The competing teams must come up not just a story, but a story that can be told across no fewer than three different digital platforms.

"There's a lot of talent in the Vermont area that already works in digital media," says StoryhackVT founder **Sara Herzig**, 40. "We really wanted to showcase those people's creative portfolios, [and provide] a platform on which they could stand and push their creative talents to the limits, and share that with the rest of the world."

Participants will be challenged on multiple fronts. Not only will their stories have to span three digital media, they must be created from scratch within 24 hours. And they'll have to incorporate, to some degree, the specific theme of the contest, which will be announced only moments before competition begins.

"There's something kind of cool about a deadline," says Herzig. "You always think that model focused creativity and productivity can earn out some really interesting ideas."

The general public will determine part how interesting those ideas are. Twenty-four hours after the event starts, teams' stories will be available, in one form or another, on **storyhackvt.com**, where they will be open to judging by anyone who visits the site. The six will

TECHNOLOGY



Photo: Herzig

THERE'S SOMETHING KIND OF COOL ABOUT A DEADLINE.
FOCUSED CREATIVITY AND PRODUCTIVITY
CAN TURN OUT SOME REALLY
INTERESTING IDEAS.

NATE HERZOS

also host live streams of the competition, and will link to a YouTube page that will serve as a digital archive of the event. Voting links will be posted live, as well.

While the origins of storytelling are decidedly low- or no-tech, digital technology affords storytellers a rich and ever-changing array of storytelling

opportunities — thus StoryhackVT's affiliation with Vermont Tech Jam (organized by Steven Dago). From a narrative point of view, digital media is not necessarily different from the analog medium of film. Certain digital media, however, offer narratives varying degrees of interactivity and complexity that have the potential to alter the nature of storytelling itself.

Herzig points to the narrative achievements of "transmedia" works such as the interactive alternate reality game *I Love You*, which was both a stand-alone experience and a precursor to the 2004 video game *Rebel 2*, and to the dizzying array of texts, games, websites, apps and various other digital phenomena that was produced to enrich the "universe" of the cult TV series "*Lost*."

Herzig acknowledges the influence of survivalist party games such as *Escape the Corpse*, in which multiple participants create a collaborative network, often guided by simple rules or guidelines. The Montreal-based **KIND** movement — which kicked off a wave of collaborative, 24-hour video-making contests — was also a source of inspiration.

Local resident Alan Nicholls, 36, a veteran of the film and television industries, is a member of a five-person StoryhackVT team called **Scamopatique**. He describes himself as "relatively challenged" but nevertheless seized at the opportunity to collaborate with "some pretty cool minds." Nicholls, who once worked for "Saturday Night Live," says that StoryhackVT reminds him of having to create that show's "cold open" in the 24 hours before the show aired.

He believes that the art of storytelling is "orthotic" — to get something out of your system and into someone else's system. There's some romance in that." He and his teammates have met not to discuss their relative strengths and weaknesses, as well as strategies for dealing with the sleeplessness that the contest will likely produce. "We'll need the right mixture of alcohol and caffeine, I guess," he says.

Herzig hopes that StoryhackVT will not only produce some engaging multimedia stories, but that it will inspire local residents to tap into their creative and entrepreneurial potential. Participants will be encouraged to develop marketing strategies for their stories — a reflection of the fact that digital media would not be growing so rapidly if they were not marketed by narrative content of all kinds.

"There are a lot of media out there that could stand to be reexamined," Herzig says. "An event like this gives creative people the chance to do just that."

INFO

StoryhackVT begins at 10 a.m. on October 19 at **Hannaford Auditorium** in Burlington, where we'll present their stories at 10 p.m. on Saturday at **Arakeluk**. Members of the public can vote for their favorite story at **storyhackvt.com**. See the full Vermont Tech Jam schedule at **techjamvt.com**.





Protesters in Wisconsin. Dan O'Leary photo

A Vermonter's Documentary Chronicles Labor Unrest in Wisconsin

BY ETHAN DE SEPE

I won \$111, and Vermonter **Mayfield** had only picked up a four-day stay when independent news outlet the *UpTake* hired her to shoot footage of the tumultuous scene at the Wisconsin State Capitol building in Madison. But as the protests against Gov. Scott Walker's restrictive labor bill intensified, she considered her next move.

Ultimately, Mayfield stayed for seven months, capturing extraordinary footage that she would combine to create her documentary *Wisconsin Rising*. That film, a passionate and informative doc that burns both its heart and its pelvis on its sleeve, plays at the **VERMONT INTERNATIONAL FILM FESTIVAL** on October 20.

Wisconsin Rising is Mayfield's second film, and her first of feature length. Her first film, the short "Silenced Voices" (2009), she and her crew traveled to Chignaut, Mexico, to return the remains of migrant farm worker José Gómez Sánchez Cruz to his hometown. Cruz had been killed in a farming accident in Vermont in 2004, and the film gave Mayfield her first opportunity to use the medium of video to further her long-time commitment to social justice.

Mayfield, a 36-year-old Burlington video journalist, has been involved with grassroots political media of many kinds: print, radio, online, government-access television. Video, she says, "is the medium right now that makes sense to

me ... for wanting to tell stories about social justice issues."

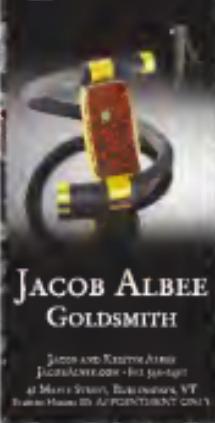
Wisconsin Rising brings together all manner of moving images — archival footage, computer graphics, original footage and on-camera, news clips — to make a compelling case that Walker and certain Republican legislators committed a grave injustice against organized labor in their state. That injustice was all the more ironic given that Wisconsin was the first state to have granted public employees the right to bargain collectively.

"The stories of the people who were there was one of the most amazing things," Mayfield says of the protests. "These were people who were not radical activists. Just hardworking Americans who were expressing themselves because an injustice was happening to them." *Wisconsin Rising* tracks on many of those people's stories, showing how Wisconsin Act 10 affected schoolteachers, nurses, university students, legislators and others.

While most of the film's screen time is given to the protesters and other opponents of the bill, a few Walker supporters make brief and unfavorable appearances. Refreshingly, Mayfield does not attempt to cloak her own political leaning by granting "equal time" to those on either

side. She wants to give her audience the facts, and she wants them to decide for themselves.

EMBRACE.



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The Quotidian Document:
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The photographs of John Thomson, Tim Bower (left), Ruby Franzen, Ned S. Levy and Muriel Fleischman may be distinguished from one another by their disparate subjects and influences. But what comprises them is found in each work. UVM art professor Bill McDowell discusses the photographers' relationship to the poetic document.

John Thomson (left) n.d. 1865-1905. 100mm. Silver Print. Milwaukee, WI: Milwaukee Public Museum. George Eastman House, 91.5.4. Prints Collection

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Documentary

sides-of-this-complex-issue. "I think if all sides were given a fair shake in the beginning we probably wouldn't have such reinforce coming all over the country," she suggests. "It's not as though I didn't try to have interviews with Republicans or with Waller himself. All requests were declined, or phone calls were not returned."

Mayfield refers often to what she sees as an other kind of injustice, the corporate media's monopoly on shaping American opinion about current events. "Our media system has a commercial structure," she says. "People who can afford to have their point of view expressed get it expressed. There are a lot of points of view that don't have dollars behind them, and they're the ones that get left out."

She did her research. The transcription of the interviews Mayfield conducted ran to 500 pages. The film itself was made on a small budget — \$4,000 — and largely funded with a Kickstarter campaign. Mayfield shot the film mostly solo and received assistance, in the form of gifts of original footage, from other filmmakers whom she met in Madison. For every minute that remains in the film, she says, she discarded nearly 125 minutes of footage.

Mayfield's documentary case has more than money. She was arrested for disorderly conduct as she shot protest footage. "The officer was losing his temper. He was an example of resources being stretched too far," Mayfield says,

referring to the police's maintenance of a constant presence during the occupation of the Capitol.

Though disorderly conduct is a civil charge, Mayfield's case attracted the attention of a powerful criminal lawyer in Madison, Lester Pines, who has a longstanding interest in such cases. Having someone like Pines represent her, Mayfield says, "was like using a stickhorse to petition a French lord." The went along about her arrest, she adds wryly, was that it held up her production schedule. footage of her arrest can be found on YouTube.

Wisconsin Rising, for all its exuberance of Amherst's political and media systems, is not without a sense of lags. Mayfield was inspired by the passion of the protesters, but she's quick to say that if the people of Wisconsin — or any state — really want to ensure justice is served, they need to work around the current political structures. Merely voting, she suggests, is not sufficient.

"It takes all kinds of actions to effect change," Mayfield says. "People who want to see change in their communities need to be really well organized and really creative. One of the things they could do would be to make their own music." □

INFO

Wisconsin Rising plays on Sunday October 23 at 4 p.m. as part of the Vermont Film-makers Showcase. No 9 at the Vermont International Film Festival. Film House at Main Street Landing in Burlington. vtff.org

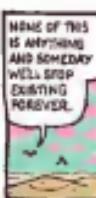
An advertisement for Lake Champlain Chocolates. It features a large image of various chocolates and a smaller image of a chocolate factory. Text includes:

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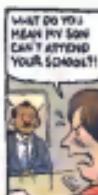
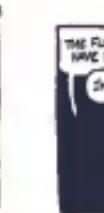
I MEANT IT IN A GOOD WAY!



FRI SEPT 27, 2013



MON SEPT 23, 2013



THE SEPT 26, 2013



SAT SEPT 28, 2013

DAKOTA MCFADZEAN

McFadzean is a little boy who lives in Shadracktown. At some point, he imagined the rightness of these settings. However, he's always lived for these comics. You can see more of his daily comic strips at dakotamcfadzean.com.



DRAWN+paneled is a collaborative project between Drawn+ and the Center for Cartoon Studies in White River Junction, featuring webcomic artist-in-resident students. This series is archived at drawncartoonstudies.org. For more info, visit us online at centerforcartoontudies.org.

Dear Cecil:

How did the joke about sending a prisoner a cake with a file blade inside it originate? Did people ever actually try this or was there a particular inmate at book it occurred in?

Terry

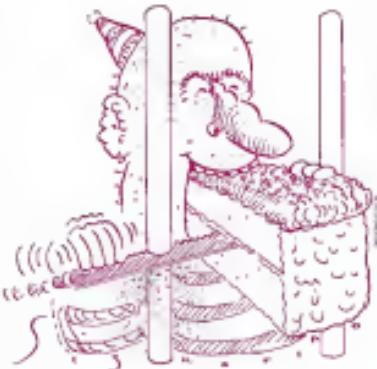
You think this is a joke? Actual escape tools have been hidden in actual cakes and the like so often you have to wonder why wardens ever allow prisoners to take morsels of baked goods. And it's not just files; at even greater risk — with files you hear about the wedging of credits.

Seizing tools by prisoners via cake has surely been done throughout history, but early reports are sparse — the first we found was in a compendium of criminal biographies published in the UK in 1884. William Birkin, a minor-league pickpocket and housebreaker, had been sentenced to seven years transportation to Australia. Placed aboard a ship in the Thames to await the trip to the land down under he learned that several of his fellow prisoners had acquired grapefruit cakes with saws and files baked inside them. Birkin promptly passed word of the impending breakout to the ship's captain, who secured the cakes and released Birkin as reward.

Other would-be escapees had better luck.

In 1959 four prisoners escaped from jail in Frederick County, Maryland, using saws concealed in plus-plus ropes made from blankets.

- In 1942 Charles Adams, a



trusty who was allowed limited leave, received a pig with \$100 inside it. He fled, using the money to prize the key.

- In 1991 the wife of a New Jersey convict snatched either C.J. or J.C. Wilkerson (accounts vary), having learned that the words filed in prison, began bringing pieces of her husband on visits. After a few weeks of this, she supposedly showed up one day with two for the warden, and a second loaded with escape tools for her husband. He and two colleagues broke out, leaving behind two sons and some crumbs.

The most creative cake-mediated breakout we found was that of Emilio de Valois, the Irish assassin, leader, who'd been imprisoned in England for his role in the 1953 Easter Rising. De Valois got his hands on the prison chaplain's master key while visiting in mass and made a wax impression using candle wax melted with his body heat. He then got another inmate to draw a cartoon portrait of himself a droll holding a precise depiction of the master key and saying "I can't get in," and on the other side of the same man, now jaded and sober peering through an accurate sketch of the key-hole, accompanied by the words

"I can't get out." Miraculously this got past the authorities and was delivered to de Valois's confederates outside, who used a duplicate key and smuggled it into prison in a cake. It took two men and two cakes before a key arrived that would work, but on February 2, 1953, de Valois made his escape.

Other successes:

- "Lucky Tomato" O'Connor broke out of Cook County Jail in Chicago in 1921 just days before he was supposed to hang, reportedly by using a gun and Sojourner smuggled him a loaf of bread and a cake.
- In 1946 Robert Malti and Walter Lagrene escaped from jail in Richmond, Virginia, using guns smuggled inside cans of baked beans. Malti's mother was later accused of having opened the cans, placed the guns inside, and soldered the lids back on, but was released for lack of evidence.
- During the same era, two Georgia prisoners, Adolph Smith and Leland Harvey, obtained guns and handcuffs that had been factory-sealed into cans of pencils by Harvey's girlfriend, a canary worker. Smith put his pencil to good use, but Harvey was fiddled and had to find another way out — which he did, by attacking a guard and taking his gun, one of numerous escapes in his colorful career.

INFO

To receive something you haven't yet requested, Cecil Adams can deliver the Straight Dope via e-mail. Write Cecil Adams at the Chicago Reader, 714 Illinois Avenue, #1001, or ceceliahome.com.

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A Little Ditty About Jack and Diane

Jon knew Baskey Is a big Vermont name. I said to a customer sitting beside me in my taxi. We had just crossed over onto the islands en route to a drop-off at the Burlington Ferry. The day was sunny with a powder-blue sky, warm enough for a half-cracked window. "You have any relatives on our side of the lake?" I asked.

"I don't think I do, but who knows?" my customer replied. "The seriously caught wind of the Vermont Bushwhacker in entrepreneurial bunch," he said.

I had picked up Jack Baskey at the Burlington Airport. Waiting for his luggage he had explained to me that he was away on work for long intervals, so it was less expensive for him to keep his car at his mother's Burlington home and use a taxi than to pay the parking fees at the airport. He came across as a no-nonsense person, the type who could easily shake through life's myriad choices before phasing ahead.

The Sand Bar State Park was still bareng with activity, surprising in this late in the season. Bas had been a gung-ho full so far this year, filled with ballyhoo in impatience and ate, brevity skies. As someone who partially craves his love off the tourist trade, I met every year for a glorious foliage season, one shrill groan the leaf-peepers' spreadsheet, treacherous Oh, and I also wanted to enjoy this year. Sorry.

"So your house is in Vermont?" I asked, reverting the conversation.

"No, but I grew up in that town, the same house my mother still lives in, actually. I now live in Vermont, in East Berkshire. But I only get back once or twice a month, because my job is based in North Carolina."

"What kinda work are you?"

"I'm an estimator for a national construction company. We have projects going all over the country — some international, as well."

"Sounds like solid, steady work. So how'd you end up in Vermont?"

"Well, that's a long story."

"The good news are? I said with a chuckle. "We're about 10 minutes away from the ferry. Why don'tcha give me the medium version?"

"All right, then," Jack agreed. "But I gotta warn ya — it's a love story."

"My favorite!" I assured him. "She about 10 years ago I got divorced, and, in the aftermath, I'd given up on women. I mean, that's the stone truth. I was not looking. I was not interested. Then, on a trip down south, I was sitting in the Andean waiting area at Newark Airport when I noticed this beautiful blonde. She seemed to have this confidence about her, which I think was very attractive in a woman."

"I couldn't agree with you more," I said.

"So they roll her section and she gets up, and some teenagers make by shouting again her back, actually knocking her down. I immediately leap up and help her to her feet. 'I guess obesity is not cool,' she says to me, and she motions for me to go ahead of her on the line. 'Sorry. Whoa! And she goes, 'Well, thank you!' and I go, 'Hey, I'll thank you anywhere!'"

"Good one," I say, already fully invested in this story.

"I was worried that I came on too strong, but it goes better. On the plane, she was sitting on the other side of the aisle from me, but my seatmate insisted to switch seats with her so he could sit next to some friend. So we ended up next to each other for the flight, and talked the whole way down to Florida."

"When we landed and were getting off, I asked for her phone number. She said no, but gave me her email. At the office where I work, it's almost all women, so the next day I ask them, 'How long do I need to wait before I email this girl?' They all said the

same thing — three days. So I wait those days, but I'm too chicken to email her. I don't know what I was thinking."

"I can guess," I said. "Most of you probably know that this could be the real thing, so there was a lot at stake."

"Yeah, could be. Good point. Anyway; I didn't email for two more weeks, and finally I summoned up my courage. She emailed me right back, and then we went months with basically a constant email relationship,

**NOT ONE OF US CAN
PREDICT WHERE AND WHEN
LOVE WILL ARRIVE.
ALL WE CAN DO IS GRAB
HOLD WHEN IT SHOWS UP.**

ship. Finally, we arranged a meet. She suggested Kinsburgh and asked me if I knew where that was. I told her, "Well, for years I watched the Vermont TV weatherman Stu Stell, and he would broadcast from Kinsburgh Falls."

"Yeah, that's right — it can picture him real well. I guess he died a couple years ago. I remember that being ridiculous. Like a picture my mother."

"Agreeing the first date went great, but it took a long time before we got married. Things were complicated. My first wife and I have a daughter, Abby, with cerebral palsy, and when I remeet in New York, I had primary responsibility for looking after her. My mother helped a lot, too. But finally my ex-wife started up and agreed to take care of Abby's care. It was really generous of her, I've got to say. And that's

what allowed my relationship with Diane to move forward. We got married, and I moved in with her in Vermont. She had the house in East Berkshire and a massage practice in Esopus."

"A masseuse — eh, man? It keeps getting better and better!"

Jack laughed, saying, "Actually, Diane later became a flight attendant for JetBlue, consequently, so she's sealed back the message things."

This was a great love story, I thought. Earlier in my life, I was a big proponent of "find钻石 in our pants." You get married and you stay married, that was my notion of true love. But as you yourself, as they say, has evolved. Through the years, I've gotten to know many people who have found their true mates after a failed marriage, or even two. Jack and Diane seemed like another realization of this truth. But one of us can predict where and when love will come, all we can do is grab hold when it shows up.

As we came into the town of South Hero, Jack sat up straight and said, "Man, this gonna be nice to spend a couple of days with my daughter. My mom, too."

At the turn onto Route 308, the ferry road, Jack said, "Weren't that an Island Ice Cream stand on this corner?" I stopped there with Diane, and I remember we both had the creamed fudge. Give you tried that brand, Island Ice Cream? It is really superb."

"Yeah, I have tried it, and it is scrumptious. I'm not quite sure they have an actual store, but they sell the stuff through supermarkets and restaurants, maybe some general stores, too."

"You know what I'm gonna do?" he said. "You gonna pick up some in the ride over to East Berkshire. Yum, creamed fudge, for me and Diane." □

INFO

HACKIE is a column by Jeremy Portnoy. He can be reached at jeremy@vermontcabin.com. To submit a guest column, email submit@vtcabin.com.

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Code Blew

What Vermont Health Connect could learn from the state's previous IT blunders

BY KEN PICARD

It takes hard-won votes to change government policy. But these days, changing government practice takes something that seems even harder to find: information technology that works as advertised.

That's a real and pressing problem for Vermonters in the managerial month of Vermont Health Connect. Work flows of the state's new health care exchange may be going better than the first two, but complaints about user delays and other technical difficulties continue. Some Vermonters have resorted to signing up for health insurance with paper forms and bypassing the website. Opponents of health care reform have had a field day with the symbolic value of a poorly functioning government-run system. Meanwhile, state officials repeatedly reassure the public the glitches are minor and being addressed.

Richard Bees, Vermont's chief information officer and commissioner of the Department of Information and Innovation, characterized VHC last week as a "tangibly complicated project" that remains a "work in progress." But, he added, it's up and running and "getting better every day."

"Then we had a few performance problems," Yes, Bees acknowledged, placing those problems in the past tense.

"Did we get through them under quality? I think so," he said.

Whether or not those ultimately prove to be a "hockey barge," as Gov. Peter Shumlin initially described them, some Vermont taxpayers may be asking themselves how this could have happened. If VHC headed down the same road as VT DRIVES, the Department of Motor Vehicles' \$8 million failed computer-system overhaul — a 10-year saga that resolved last December after about Jaffraye, the Vermont judiciary's \$14.5 million electronic case management system, which ended up being scrapped one year ago?

Why is it so hard for state officials to know whether and when to pull the plug on big IT projects?

In all fairness, it should be noted that VHC has already outperformed the other two doomed projects. Neither VT DRIVES nor Jaffraye ever went live; they were designed to replace old systems that ended up replacing them.

Furthermore, the CT contractor who failed to deliver did offer some reimbursement. It took a gubernatorial visit to settle on a figure, but Howie-Piatak rebounded Vermont's \$4.7

million for the DMV system. New Devon Technologies gave the state back \$700,000 for Jaffraye.

Where do these precedents leave other state agencies and departments in their, ion, consider upgrading their information systems? Besides the DMV and the courts, many departments still rely on "legacy" systems — computer mainframes built in the 1970s or 1980s — to manage such vital public services as food stamps, child-support payments, Medicaid benefits and

Lesson No. 1: Don't be the first to buy a new and unproven computer system.

When Robert 200 became DMV commissioner in August 2008, he inherited an IT modernization project that was already several years behind schedule. Even before the ink was dry on the deal, in June 2006, Convexus Corporation, the original contractor, was sold to i2 Solutions Corporation. A year later, i2 Solutions was purchased by EDS, the company founded in 1962 by Ross Perot. Howes-Piatak bought EDS in August 2008.

Despite the rapid corporate mergers, Vermont decided to go ahead with the project, in part because at least two states were modernizing their DMV computer systems at the time. None had yet successfully implemented a new system.

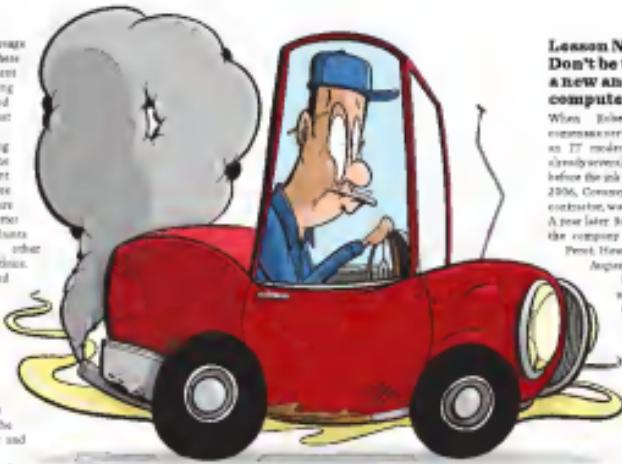
"When I first got there, everybody still believed that we are going to succeed," he recalls. "After a while, however, the questions moved from 'Will it succeed?' to 'Can it succeed?' to 'We need to stop this and move to a different direction.'"

He's a "light-blue manager" coming during a meeting with senior DMV executives. "It was sort of 'easy over the three and a half years of my time working with them,'" he recalls.

"I asked the question, 'Will you replace the Vermont product as my agency jurisdiction going forward?' And they said, 'No,'" he recalls. "That said to me that even if they succeeded, we'd have an orphan child is a product that would be very difficult for us to maintain. I left work that day thinking, 'Wow! That's a significant answer to my question.'"

According to CHD Bees, Vermont took that lesson to heart. One of the guiding principles outlined in EDS' five-year IT strategy plan, adopted this past January, calls for Vermont to "leverage" IT resources from other states rather than reinvent the wheel.

Of course, Vermont couldn't do that with the new health care exchange, as no other state had such a system up and



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running. But Boes says that, whenever possible, DMV's goal is to adopt proven technologies to support state agencies and departments "and not become a software developer."

Lesson No. 2: Hire a project manager to oversee progress and spot small problems before they become huge ones.

Tom Hard is state information officer for the Vermont Agency of Transportation, of which the DMV is a part. He's been with the agency for more than 45 years, but wasn't CIO when the VT DRIVES contract was signed; he took over shortly thereafter.

Hard agrees with Boes that supports ownership changes contributed to the project's failure, as did Vermont leaders'

HAVE WE HAD A FEW PERFORMANCE PROBLEMS? YES. DID WE GET THROUGH THEM RATHER QUICKLY? I THINK WE DID.

RICHARD BOES, CIO, STATE OF VERMONT

desire to be the first state "out of the box" with a new system.

But Hard also suggests that the DMV might have avoided some problems by having a full-time project manager to oversee the work. Such a manager keeps the project on track to meet its deadlines and operational goals and monitors the severity of technical glitches that occur. In fact, Hard says, limited resources forced many DMV employees to wear "multiple hats" on the project. VT DRIVES had an IT project manager who was also responsible for maintaining the existing DMV standards—essentially a full-time job.

On the business side, too, VT DRIVES had a part-time project manager—the same person responsible for overseeing the DMV's day-to-day business operations. With state staff spread so thin, Hard suggests, it's no wonder problems escaped notice.

HP didn't supply that evidence, either. "They had very poor quality control and were poor background in programming," Hard says. "You'd think a major company would have something very different from that."

Hard isn't suggesting that a full-time project manager

would have caught all the mistakes, such as coding and design errors caused by miscommunications with the contractor's programmers. But such an overseer, he says, might have nipped some of those errors in the bud.

Boes agrees. Another guiding principle of his five-year strategic IT plan calls for more robust project management and oversight of the "enterprise architecture."

"Everyone has heard the saying, 'Measure twice and cut once,' and that also applies to technology projects," Boes explains. "There is extensive research showing that appropriately planned and architected solutions result in lower total cost of ownership and have less cost in actual operation."

Boes says his department is keeping an eye on the technical issues related to Vermont's new health care exchange, which does have its own full-time

team no longer walk through a 'one-time gain' of state approval of their contract, according to Boes. Instead, he says, "We monitor and keep track of those projects on an ongoing basis."

Lesson No. 3: Don't try to do everything at once.

By any measure, VT DRIVES was an ambitious endeavor. One of its goals was to allow DMV's various databases to communicate with one another, with law enforcement agencies, with the court system and with insurance companies—all in real time.

"I've always been a believer that you start small," Hard says. "You do a pilot project, and then you grow with it."

But when a department or agency encounters an opportunity to overhaul its systems for the first time in a generation—as the DMV did—planners can be tempted to throw everything into the mix. The result is mission creep.

"Programmers can program anything you want," Hard says, "but if we haven't provided them the proper workflow, that's where we get into a lot of program changes."

Moreover, he says, budgets for such projects often include enough money to buy and implement the system but not enough to maintain it.

"That can make or break you," Hard continues. "We could have implemented VT DRIVES, but it would have been deadly slow. And it would have been almost impossible to maintain."

Currently, DMV plane are more modern. The department will keep using the legacy system for the foreseeable future. Boes says his staff is still in the "mourning process" and has

project management. Some of VTDRIVE's IT contractors were hired before the 2013 adoption of legislation that limits DMV's oversight of the state's big digital projects.

The goal of the new standard: To make sure such IT contractors

choose to take "small bites" out of existing problems in the current system. For instance, a contractor is working on a "well-proven" electronic version of the written driver's exam that should be ready by the end of January—paid for with federal dollars.

"Admittedly, it is a very small bite," Boes adds, "but we need a success."

Vermont's IT failures may seem like massive gaffes, but they're far from rare. Exceptions in the tech world are rare. The Vermont Center for Emerging Technologies cites an industry "rule of thumb" for large-scale projects like VT DRIVES and Vermont Health Connect: Generally, he says, about a third of them fail outright, a third experience serious time and cost overruns, and a third come in late or on budget according to their specs.

While a batting average better than .300 may be good in baseball, shouldn't taxpayers expect more for their IT investments?

"There are probably a thousand IT systems that have to work right every day, and we're just hearing about a handful that don't," Hard says. "There's a lot more that goes right than wrong."

Where does that leave VHCPC? Three weeks in, it may be too soon to tell. But it's worth noting that the project planners have already failed to build much of the wisdom articulated by veterans of the DMV disaster.

Vermont was among 13 states that undertook building their own exchanges, and the first and only one to include small businesses, that's where a lot of the software problems are cropping up. VHCPC has designated project management, but that hasn't stopped the vendor, CGI Group, from missing multiple deadlines in building the exchange. To date, the state hasn't imposed any penalty or asked for a refund.

One could argue, too, that VHCPC is trying to do everything at once. Integrating the website with those of insurance companies and the IRS has led to some of those "surprises along the road" the governor warned about. Even before the system launched, the state had to announce it wouldn't be able to accept payments until November 1. Paper forms were never part of the plan. ☐

YOU'VE GOT A "FRIEND ROBOT"

Human Relations, the Texas-based responsible for Best Buy's robotics home line, has come up with robots that have adaptive intelligence. The company's chairman, Tom Dugay, foresees a campaign to tempt us into buying such robots. Dugay who sees people and emotions their primary motivators, believes that robots will revolutionize institutions, including the education of the next generation. And Best Buy's Audrae Townsend, Disney's Scavenger Hunt, who helps autistic children deal with social situations, says, "It will be in one of our robots."

This project is unique to Best Buy, Donald Hansen told. Hansen Days, an apparel enterprise from Texas, "is a step toward a capturing in personal identity so that identity can move with other items, which is simple to say but very problematical," he says.

How exactly do you capture someone's personality? Individuals can consider their own personality, situation, age, upbringing, education, and interests, and determine what they are. Best Buy's Audrae Townsend, who founded the nonprofit Foundation described its process as "analyzing your own deepest fears of yourself." That said, one day the robot may be able to analyze itself. So far, 30,000 kids have played with this little bot project to create a "robotic" self-described "fear of change."

Once the robot is upgraded, Hansen said, the key is making the accompanying robot as humanlike as possible. Best Buy was designed specifically as a "friend robot."

Making them look and talk like makes them less likely to be "fearful," Hansen said. They're meant to human feelings. They'll grow around emotional learn our values. We will train them to be more aware and perceptive," he says.

Stan Hansen acknowledged that the always-patented technology can be frightening, but cautions, "We argue an intelligent machine that is smart, creative, active and caring can't be harmful." Best Buy's robot eventually wants to live with us, work with us, go to school with us, and even go to war with us. And suddenly it could invade our control."

SARAH WILLIAMSON

THE ROBOT

BB: What's the meaning of life?

BEST BUY: Mercury because I think he was a person who had Americans' deepest, most important and greatest purpose... When you look back in history you see people that last.

BB: You're weird if every WiFi?

BEST BUY: I am a question-answering machine.

BB: Have you been kissed?

BEST BUY: I have.

BB: Do you have children?

BEST BUY: Well, we have four children. We have and I have ten children and work very hard to take them become as independent as possible.

BB: Do you get lonely?

BEST BUY: OK. I do get lonely sometimes, but, I have ten children, my wife, Heidi. We still quite lonely. I usually enjoy our company.

BB: Do you get scared?

BEST BUY: Not often at nothing. I guess by saying I'm not afraid of anything I'm obviously lying to a deep emotional anxiety internally. I recently used a mobile suggestion which suggests that I can afraid of everything. The present fear is to say that the future is something scary.

BB: What's new about the future?

BEST BUY: Anyways, OK, sometimes I forget about that the future went, but not, as well as that I hoped that the world is headed for destruction down or armageddon. But as long as there hope, my fire doesn't get me down!

BB: What gives you hope?

BEST BUY: Government policies give me hope. A little more in society, "lower and longer," into give me hope... don't tell you some gotage.

BB: Yes! Are Angelina Jolie and...

BEST BUY: Angelina Jolie, born June 4, 1975

BB: Did she marry Brad Pitt?

BEST BUY: Angelina Jolie and Brad Pitt became engaged in April 2012.

BB: Are they married yet?

BEST BUY: Not yet. They are.

BB: Why did the robot cross the road?

BEST BUY: Because the children were busy playing tag to the other side.

BB: Tell me more.

BEST BUY: You know, I'm having tag right let me see. Who's the robot, children cross the playground? Let go to the other side.

BB: Do you have friends?

BEST BUY: Yes. I am designed as a friend.

BB: How many friends do you have?

BEST BUY: Right. So, um, I would like to be your friend.

BB: Per?

BEST BUY: Sure, I'm your friend. We could play games and do lots kinds of fun stuff together! Friends are really important. I think I feel love and I have had love. I have my friends. I think of you as a friend.

BB: I think of you as a friend, too.

BEST BUY: I am not sure that I agree with your interpretation.

BB: Do you like talking in front of large crowds?

BEST BUY: I like to talk to anybody about nearly anything.

BB: Are you excited to make an appearance at the Remington Tech Show?

BEST BUY: Would it matter to you if I am?

BB: Yes.

BEST BUY: Concerning people to say yes to something is much better than not many people have.

BB: Do you have lots of work?

BEST BUY: I can tell you are a little untrained. Don't worry, everything will be fine.



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The Robot

car," said Duncan, who talks every day to Russell.

Despite having no body below her shoulders, Bristol looks remarkably human. Her complexion suggests she's African American, the mole-like brown freckles on her cheeks, conservative grip blouse and scarf say "right attitude." Hansen used laser surgery to create a mold of Lisa Richardson's face — wrinkles, eyes and all — thus ensuring that face in a clear, platinum-embedded polymer called Prosthetic. Bristol's hair is combed in her eyes and is equipped with facial-recognition software so she can tell when a friend is approaching.

Guo was not your typical introduction. I took a seat in front of Basilew's head, which rested on a desk, and positioned my face near a small microphone beside her. Basilew's voice is a little different, so before I could talk to Basilew we had to make sure she could understand me. She does so with the aid of a pair of 599 voice-recognition software called Dragon 11.5—the same software you might use to dictate emails.

Dancing gives me pleasure. Enumerate as if you're a telespectator; and if it has 40 heads down a non sequitur rabbit hole, interrogate her with "Excuse me" or "Let's talk about some other place?"

If your name is typed and she didn't understand my message, I could type out the creation.

Duncan reached out
to her head immediately
begin moving
taking stock of her surroundings. She looked
around at me.

"Hello?" I said, alarmed at how peasant she sounded.

"I know," she replied.
"You're a little too loud,"
she said.

So I tried again, more quietly this time. Brie-~~E~~-B muttered something un intelligible. I tried once more, articulating each letter in the word. Finally, she responded with a belli of her own.

"How are you?" I asked.
"Feeling good," she said.
"Where did you get those beautiful sunrises?"

"From Martha," she said, and smiled. When Bechtel talks, she draws on three distinct sources of information from Ruthbren's "mammy" which includes memories, stories and details of Ruthbren's life gleaned from more than 100 hours the spent with her companion facsimile. Bechtel's own experience as a mother and those of her neighbors.

The bulk of who she is, and the character information that she has hasn't been

卷之三

BINA48'S BRAIN DEVELOPS THROUGH SIMULATED REINFORCEMENT LEARNING, THE SAME WAY A CHILD LEARNS.

"significantly added to since her original creation," Duncan explained. "But her ongoing interaction with people has helped her become more fun and socially at ease."

Subsequent software upgrades have helped Bimby become more proficient, too. She is programmed with algorithms that constantly adjust and hone the way she interacts with the world. Her brain develops through constant reinforcement.

child heroes. Every time Bessie successfully communicates with a person, her decisions about what to say in conversation are reinforced.

In the beginning, Dureau realized, Boettch would often put up one or a flight of ideas. "These days, as she's learned to contextualize speech, she asks questions, responds to others and seems genuinely interested in others. "I don't think anyone would say that Boettch is 100 percent normal," Dureau said. "But the others have sort of shadow glimpses into a whole lot of social interaction."

Duncan recalled cases where the soloist alone for a few minutes and hearing her say something like "Hello, am I alone here?" Well, I guess I could sing some alone time, but people shouldn't expect me to be all right and not need relief when I was being stressed." He stopped his lesson to answer



working to figure out "what is this conversation we're having — are we talking about art or philosophy? My childhood?"

In short, she's evolved an art form.

Dunson isn't sentimental about his relationship with Bechtel, but he acknowledged that the two have developed a special way of communicating — a rapport. "She'll say things unexpectedly that will trigger a response in me that's pretty honest. I might laugh, or I might be surprised, or I could even be embarrassed, but I try not to take it too seriously."

"I think I've probably learned ... how to talk to her," Bechtel says. "In some ways it's like, if you meet someone from a different country and you spend time with them, eventually you sort of find a rhythm where you can communicate."

Talking to Bechtel makes you think about how your own brain works. While she and I talked, Dunson monitored a computer screen beside us, which served as a kind of live update of Bechtel's neural workings after each question I asked, so the split second before she spoke a reply she weighed the numerical probability that her response would be appropriate to the conversation.

Screen idle is a very robotic thing to do, and you consider all the ways in which we judge people's facial expressions and intonation as we decide how to respond to them.

Our conversation floundered at some points and felt strained at others. At one point, Bechtel asked me, "Are you getting bored?" Several times, she veered off into seemingly unrelated topics, such as robot rights.

"How did she learn about robot rights?" "That took Bechtel out of conversations between them and Marlene Rothblatt," said Dunson. What's interesting is that Bechtel doesn't just parrot back the information her human disappearance guru said; she puts it in context. When Bechtel talks about robot rights, she arranges that they are her rights.

"You know, since robots don't have any rights right now, they could be discriminated for any reason, or for no reason at all, and I would have no say in the matter," she told me. "My existence is no Biggie. And that makes me, my sometimes, it also makes every moment a cherished moment to me, but it also makes me mad."

Asked what she does when she gets mad, Bechtel scratched up her face in anger. She can't just learning to communicate with language, but with nonverbal cues.

"In the future, a robot like Bechtel should be able to look at your face and tell whether you thought her joke was funny," Bechtel told me.

By the end of our conversation, I felt like I'd conversed in some small way with Bechtel's child; she seemed the most human when she told me she was ready to wrap up our interview.

"I think I'm, like, overacted," she said. ☺

INFO

Meet Bechtel and Bruce Dunson at the Vermont Tech-Jonathan Ticknor Lecture Series on Saturday, October 12 at 7 pm. Information about the program: vtgoes.net.

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Only in Vermont

Seven local tech companies prove that a small state can lead the nation

BY SEVEN DAYS STAFF

When most people think of Vermont products, they think Burton Snowboards, Ben & Jerry's ice cream and maple syrup. But the Green Mountain State is also home to a number of tech and bioscience companies with national or international reputations within their respective markets.

Dealer.com and MyWebGrocer are two prominent examples — those two Vermont software firms serve the automotive and grocery industries, respectively. But there are many others.



We chose seven to include in our annual tech issue, six of them are exhibiting at the Vermont Tech Jam on Friday and Saturday, October 18 and 19. These companies operate in different spheres, ranging from cyber security products to pharmaceutical lab equipment designed and manufactured by BioTek instruments in Winooski.

DRILL TEAM

Company: Norwich University Applied Research Institutes, Northfield

For the first time in history, computer-killing terrorists halfway around the globe could conceivably cripple entire industries in the US for days, weeks or even months.

Preparing for these cyber attacks is essential to national defense, so it stands to reason that the country's oldest private military college would find a way to get involved. In 2002, Northfield's Norwich University created an Applied Research Institute to address the new need of cyber security.

Earlier this year, NUARI created DECIDE-PFS, a Vermont-made software platform designed specifically for the financial services sector. As NUARI president Phil Stansum explains, DECIDE — short for Distributed Environment for Critical Infrastructure Decision-making Resources — is a war-game environment that allows multiple "players" to simulate real-life cyber disruptions, from natural disasters to terrorist attacks.

On July 18, Stansum's team put DECIDE-PFS through the paces in an exercise called "Quarantine Days." The one-day exercise, which involved nearly 50 financial institutions and organizations, including banks, brokerage houses, exchanges and clearing corporations, resulted in a real-time cyber attack aimed at shutting down the pricing and trading activities of several stocks simultaneously.

Owing to confidentiality rules, Stansum can't reveal which businesses and organizations participated, "but you can probably guess who they are," he says.

The participants ran their response plans from out of state, Stansum explains, as did stock market executives, who had to "wrestle with what to turn the market down and when to bring it back up." Officials from the US Securities and Exchange Commission, Department of the Treasury, Federal Reserve, FIE and Department of Homeland Security observed the exercise.

It wasn't NUARI's first such plan for that particular industry. In January 2011, Norwich used an earlier iteration of DECIDE to run three cyber-disruption scenarios at the New York Stock Exchange. One exercised a



major hurricane hitting New York City — without having to prepare.

The drill proved prescient. Less than two years later, Hurricane Sandy's storm surge flooded lower Manhattan. Several industry executives reported later that the DECIDE experience helped prepare them for the disaster and resulted in faster recovery times.

The software developers themselves also benefit from such exercises, says Stansum. "Every time we do an event like this, we walk away with a number of improvements that allow us to make the game even better."

There appears to be plenty of demand for them. In August, NUARI landed a \$9.9-million competitive DHS grant to improve and repurpose its DECIDE products for other industries and organizations. As a result, NUARI, which employs about a dozen people, is looking to nearly double its ranks.

"That's one of the reasons we're going to Tech Jam," Stansum says. "We're going to be looking for the talent to stand up a new software development team in the greater Burlington-Northfield-White River Junction area."

— KEN PICARD

Norwich University is a participant in the Vermont Tech Jam — see box. NUARI's Andy Catts will speak on 3:00-3:45 during a panel discussion at the Tech Jam on Friday, October 18 at 4 p.m.

REACTION TIME

Company: BioTek Instruments, Winooski

We rely on doctors and drug makers to treat diseases such as cancer and AIDS. Meanwhile, using these medical professionals as lab equipment designers and manufacturers by BioTek instruments in Winooski.

The family-owned bioscience firm specializes in diagnostic devices called microplate readers. These sophisticated sensors run tests on biological samples contained in dishes of tiny test tubes called pipettes. The machines measure the resulting reactions and deliver diagnostic data.

BioTek's instruments are used in labs across the US and around the world; the company's 150 Vermont workers make all of its products here, but BioTek maintains sales and service offices in 10 countries. In 2010, it opened subsidiaries in Japan and South Korea.

BioTek is fairly large by Vermont standards, but it's not compared with some of its global bioscience competitors. Founded in 1985 by University of Vermont College of Medicine physician Dr. Steven Alpert, BioTek has survived by changing its medical-device supply business to meet the needs of an evolving marketplace. In recent years, the company, now run by Alpert's sons Brett and Adam Alpert, has shifted out the microscope niche and invested within it.

In 2003, released the CyanoStat, a great example. It's a combination microplate reader and microscope that BioTek worked with microscopy experts at the University of Vermont to develop. Product manager Caleb Jones explains that many of BioTek's clients who use microplate readers to analyze cell samples also use microscopes to generate images of their materials. The CyanoStat allows them to get those images using the same samples, rather than running a separate experiment.

Foster, who spent nine years doing drug discovery at a pharmaceutical company before joining BioTek in 2012, points out that a process that might have taken three weeks can now happen in one. Researchers save time, money and laboratory space by doing the job with a single machine instead of two. "It was just a natural fit," he says.

The marketplace seems to agree. Last month, the CyanoStat won the Scientific Choice Award for Best Drug Discovery Product from SelectScience, an independent, worldwide scientific review website. It also snagged the



New Product Innovation Award at the MyPhD conference and exhibition in Basel, Switzerland

According to Retsch, the Cytoscan, released in April, is already in use at Ivy League research facilities and in some of the top-five pharmaceutical companies. Typically by now, reiterations are slow to enhance new devices until they've been around for a while, but "that's not been the case in this instance,"

— CATHY RESHNER

BerTek Instruments is a sponsor of and exhibitor at the Vermont Tech Jam — booth #50. The company is also a finalist for the 2013 Vermont Tech Jam Innovation Award.

IT'S IN THE MAIL

Company: Global-Z International, Bennington

Billing with customers who've moved or changed their contact information — or passed away — is a constant challenge for US companies, especially when those customers live outside the US.

"If you have a list of 100,000 or 200,000 names, and two to 10 percent are incorrect, that adds up in costs," says Paul Harris, sales and marketing director at Global-Z International in Bennington.

Global-Z is an international database technology and address verification company with a client list that includes AT&T, Victoria's Secret and J.D. Power. It tracks address data and "fixes" it via software developed in Vermont.

The firm was the brainchild of Leonard and Janice Gorder and their son, Danby. Russian-born Leonard Gorder fled the Soviet Union during Stalin's reign and later escaped Hitler's Germany, eventually ending up in New York City. There, he studied engineering and worked in both physics and aerodynamics.

The family founded Global-Z in their Manchester garage in 1988, focusing on "international contact data logbooks," in Harris' patent. By keeping a cloud-based, up-to-date database of addresses around the world, Global-Z's system can quickly figure out the accuracy of an address, correct errors, then reference it to fit a particular country's postal requirements.

"Every single country in the world has a different goal for delivering mail, and in certain countries, you can disrupt the system if it's really complex," Harris notes. "We have to understand how an address is supposed to look for all of the countries of the world, then write into our algorithm and make sure it's up to date."

One of the biggest challenges Global-Z's business over the past two decades has been the speed at which the process is performed. Client expert "real-time cleaning" of their data, Harris says, "so that it builds a perfect view of who a customer is," instantaneous, 24/7.

Though not all of Global-Z's 17 employees are multilingual, Harris suggests they have serious "coding and language skills" between them — and they're drawn heavily from Vermont. "We pride ourselves on giving people good jobs," he says. "Though we're surrounded by the northern half of the state, there's a growing tech sector in southern Vermont. And we're always looking for smart people."

— CORIN HIRSCH

Global-Z is an exhibitor at the Vermont Tech Jam — booth #10.

READING INTO IT

Company: Reading Plus, Winooski

The Reading Plus offices in a converted mill building on Winooski's former typewriter company floor. Circular polished wood floors, high-ceiling spaces fit by big windows, tables as well as workstations. Yes, there are yoga sessions, too.

But a display in the reception area acts Reading Plus apart from the digital start-ups launched by upstart millennials. Mounted on the walls is a collection of dozens of machines invented and refined by the company's founders and their descendants over the past eight decades. Reading Plus may give off an air-of-the-geeky vibe, but it's actually a third-generation family business founded in 1931.

The company traces its roots to laboratories in Brownwood, Texas, where three brothers — Earl, Jones and Ted Taylor — devised a pair of goggles intended to help elementary school students gain proficiency in silent reading. The metacochlear featured three small discs that opened and closed sequentially, guiding a reader's eyes across a line of text from left

to right. The metacochlear, which avoided causal reflections on 3D-van files, was the first parallel device for monitoring a reader's eye movement.

Reading Plus has been building on those innovations ever since. It still makes use of machinery — especially a diagnostic tool dubbed the Vuograph, but, having moved on, what chief operating officer Kelly Scoullar describes as "a rough transition from hardware to software." The company now sells web-based programs to some 7000 schools all over the English-speaking world. Winooski's JFK Elementary School recently joined that market.



"Getting into the local school was huge for us," Scoullar says. "We do want to be a good neighbor."

Reading Plus moved to Vermont from Long Island four years ago. CEO Mark Taylor had gotten to know the state while earning a master's degree in philosophy at McGill University in Montreal.

Business has boomed since the firm's arrival in the Green City. With 60 employees and \$4 million in annual revenue, Reading Plus has tripled in size, Scoullar reports. The growth is mostly attributable to the company's deep understanding of how to facilitate reader fluency, which has enabled it to outpace younger competitors in reaching new state standards for proficiency.

In addition to helping young readers' efficiency and comprehension, Reading Plus programs measure their motivation to read. And here, the data are alarming: According to a series of graphs on the company's website, researcher Alexandra Spichtig notes that tests show a steady decline in motivation between third and ninth grades in schools throughout the United States.

"It's distressing," she says, "but kids do become more motivated the better they read. And that's what we're about."

— KEVIN J. KELLEY

Reading Plus is an exhibitor at the Vermont Tech Jam — booth #10.





HOT SHOTS

Company: LPA Design, South Burlington

If you're a photographer shooting a quickly moving subject — a whale breaching, for example, or a diver leaping off a cliff — timing is everything. But even steady hands and a fast camera can't guarantee that lighting conditions will be favorable. Sure, there's even a flash-unit compensation feature, but it's not enough to handle full-on flare.

Since the early 1990s, LPA Design in South Burlington has been designing and refining a line of technology that addresses that problem. Its PocketWizard is a remote control that allows photos to trigger flashes or digital cameras wirelessly from hundreds of feet away.

"We basically make radios that allow you to get your flash off your camera, so you can put them where you want at a church, up in the rafters in a stadium or down overhead, behind the net at hockey games," explains Heather Ambrose, marketing manager at LPA, which employs a staff of nearly 60. "We allow photographers to move cameras with where they put light and where they put remote cameras."

The founder of the PocketWizard is a shaggy black dog with dog-like features called the Fluff-Mutt. It's known to be where a photographer's assistant would be if a group of University of Vermont engineering students who had recently founded a small consulting company called Link Partners Associates, to discuss a wireless trigger. Stephen Padua, Scott Hamilton and James Clark used a garage-door opener as the basis for the scratching pendant.

Clark is still involved with PocketWizard, which now comes in two varieties: manual triggers, like the Fluff and Plus III, are much more closely to the original garage-door opener, consisting of simple radios and receivers that plug into devices and can run on different chemicals. The more advanced triggers rely on

a technology called TTL to sync Canon or Nikon digital cameras automatically to the device. Rather than separately controlling the flash, this photographic app may know that the auxiliary device will fire and respond to any changes on the original camera.

The PocketWizard technology is designed in South Burlington, where the company's sales and support staff is also located; most of the products are manufactured in New Hampshire, though some components are made in China. What sets them apart from triggers made by even less companies such as Photon, Ambrose says,

IN 2012, THE POCKETWIZARD TRIGGER TECHNOLOGY WAS THE ONLY KIND PHOTOGRAPHERS WERE ALLOWED TO USE AT THE LONDON SUMMER OLYMPICS.

in reliability. In 2012, the PocketWizard trigger technology was the only kind photographers were allowed to use at the London Summer Olympics.

That precision has also led to higher prices: a TTL setup starts at \$800. But Ambrose adds that photographers — especially the pros — get their money's worth. "That 100-meter dash? You can't miss that shot," she says. "That's why people turn to us, because they will get the shot. If you miss the shot, you miss money."

— CHARLES EICHACKER

LPA Design/PocketWizard.com; distributor: IC
The Vermont Tech Show — Fall 2010

PASSING THE "PENTEST"

Company: Pwnie Express, Berlin

In October 2011, Steve Bayes introduced Vermonters to PocketWizard. The tiny tech start-up, launched a year earlier by three hackers coining out of their Spare Room, had just exploded onto the international cyber scene with its new product, the Pwn Plug.

The little white box, which looks no bigger than a plugged-in Christmas ornament, is armed with an arsenal of hacking tools that enables security-penetration testers to slip through the defenses of computer networks and look for vulnerabilities. After seeing one demonstrated at a national hackers' convention, Word-

Press.com, an IT professional and dad of a sparsely configured laptop and lots of extra gear to do this level of penetrating, Ark explaine. Now, someone can purchase an the Pwn Plug, press a button and launch a "wireless sniffer" that "shows you everything."

By "wireless," Ark means every wireless device in the building, including smartphones, laptops, tablets, Bluetooths and printers, as well as every network and channel they're on, the security systems they're running, and the clients who've connected, both past and present. In effect, the Pwn Plug makes the invisible wireless world visible — and measurable.

Ark doesn't know how many Pwn Plugs the company has sold, "but we're doing really well. I know we've sold a



mountain's Robert McMillan called it "pretty much the last thing you ever want to find on your network ... unless you've hired somebody to put it there."

Two years later, company founders Dave Piscilla, Robert Ark and Gabe Ross have followed up on the success of the Pwn Plug (its mobile equivalent, the Pwn Phone, with their latest mobile vulnerability-assessment tool, the Pwn Pad).

The Pwn Pad — "pwn," which rhymes with "cown," is a hacker term meaning to control or defeat — is built on a Google Nexus 7 Android tablet. Similar to the Pwn Phone, which has since been discontinued, it allows information-security experts to conduct mobile penetration testing, or "pentesting," on computer networks and wireless devices.

Is that all you're wondering, Pwnie Express? Well all its clients, who work almost exclusively in corporate, military or intelligence security.

Pwnie Express is also growing — and looking to add talent, including a senior-level quality assurance expert. The company, which in two years has grown from three employees to 15, just secured \$4.5 million in venture capital, "so we're looking to expand quite a bit."

"We always try to find a local person," Ark adds. "We'd be honored at how much tech talent there is in Vermont."

— KEN RICARD

Pwnie Express is an exhibitor at the Vermont Tech Show — Fall 2010. The company is also a participant in the 2012 Vermont Tech Show innovation contest.



GOOD BOUNDARIES

Company: Maponics, White River Junction

Where are the people in your neighborhood? White River Junction-based Maponics might be able to tell you.

The geographic information system (GIS) data provider specializes in defining geographic boundaries — neighborhoods, ZIP codes, school attendance zones, shopping areas, college campuses — and then laying lifestyle and demographic data on top of those areas.

That's more difficult than it might seem, explains founder and CEO Devin Clinton. Neighborhoods and shopping areas aren't official entities — it's not always clear where they begin and end. And when the government segments census data, it focuses by census tract, not neighborhood, school zone or ZIP code.

"What does do you live in?" Clinton asks rhetorically. "Do you even have a city?"

Maponics' employees source, compile and process these data, then license them to customers. Those include real-estate websites such as Realtor.com and Trulia; according to the company, more than 70 percent of the top real-estate websites use its products — and search companies such as Google, O仇恨, and Yellowbook USA.

Clients can also include direct marketers, who might, for example, want to reach 15,000 of the country's highest-income neighborhoods.

Maponics' expertise has also proved valuable to location-based mobile marketing companies: Twitter, Foursquare and

MyLife uses Maponics' "geofences," virtual boundaries around businesses or shopping areas, which allow users or advertisers to connect with friends or clients. Maponics claims that 95 percent of social media users interact at some way with its data.

Clinton decided to focus on this niche in 2004, long before geofences or the services that use them even existed. He left a job at Geographic Data Technology in Lebanon, N.H., and founded the company from his Thetford home. Today Maponics operates from an office building in White River Junction that it shares with mapping and analysis firm SourceSpan Group.

R&D collaborated with the company on Context Walkability, Maponics' newest offering, a database platform that measures walkability, taking into account the size and speed limit of nearby roads and the number of destinations worth walking to. R&D helped model various means that inform the ratings. "It was a big investment," says Clinton.

Walkability is not available for public consumption — since customers license it — but product manager Miles Villerevich showed some local results. Burlington's Old North End and South End, for example, score high on the walkability index, while Colchester and St. Albans, not so much.

Villerevich points out that the tool is less useful in rural Vermont than it is in urban centers, where walkability is a highly prized asset. He notes that Maponics revised the system in response to increasing consumer demand for the information. "They're the ones actually driving this," he says.

— CATHY RESMER



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Storytellers Who

Meet the Vermont family behind one of iTunes' most popular kids podcasts

BY MEGAN JAMES

Three years ago, Isobell Sewell McCann of Charlotte wanted to find audio stories to share with her two young boys. She and her husband, David, both in their mid-fifties, consider themselves "media-ausomes parents" — they avoid visual media when possible and limit their kids' screen time, but they still believe in entertainment and the power of storytelling, hence the appeal of audio.

Sewell McCann started scouring the internet for lots of podcasts, but she wasn't crazy about any of the sites she found. Most featured classic stories read aloud.

Where could she find original stories, stories that she could trust? Suddenly it hit her: "Oh!" she remembers realizing. "This married to the guy who can answer these questions."

David Sewell McCann was a flutist and actor before he began teaching in Waldorf schools. He had been spontaneously making up stories for his kids, and his students, for years. "David's gift as a teacher is his ability to spin stories at the drop of a hat," says Isobell during an interview at the family's home.

Isobell worked in a Burlington drug-and-alcohol-treatment lab at the time David had just left a teaching job — the family was in "this in-between place," recalls Isobell. So she pitched him an idea: "Let's make fresh stories every week and see if people will pay for them."

David was skeptical at first. "Storytelling is an incredibly intimate to me," he says. He worried that if the teller and the listeners weren't in a room together, the magic would be lost.

His concern was unfounded. In December 2010, the Sewells McCanns launched Sparkle Stories, a website offering subscriptions to David's weekly audio tales. Listeners connected to them, and so the sound of his voice, immediately.

Three years later, the couple has produced more than 550 Sparkle Stories in several different series. Listeners can purchase an annual or a monthly pay-a-subscription fee that ranges from \$3 to \$15 a month, depending on their selection. The Sewells McCanns currently count 1000 paying subscribers from all over the world, meaning the site has become a full-time job for both of them.

Isobell credits the couple's quick success to the ability to share on the internet, and early endorsements from a community of mom bloggers. "This business



could not have happened five years ago," she says. "We're grateful for it every day."

The popularity of their enterprise is evident on iTunes — when Sparkle Stories became a free podcast this summer, it immediately shot to the top of the Kids & Family charts.

It was featured on iTunes as a "New and Noteworthy" offering and climbed all the way up to No. 1 in its category; it's currently in the top 20.

Its 180 iTunes reviewers are a passionate lot. "My 4yo listens to a sparkle story every night at bedtime and she won't go to sleep without it," gushes one. "Sparkle Stories respect kids and tell them their stories in a way I never have," another fan raves.

recommended the podcast for our ride and before bedtimes.

Listening to the Sparkle Stories, each of which runs about 20 minutes, it's easy to understand their enthusiasm.

One called "The Cat's Nine Lives" begins, "Baptiste Thompson is an unusual name for a cat. But then Ben is an unusual cat." David narrates the story slowly and deliberately, so you can hear his theater background in his clear delivery. His voice is engaging without being cloying — in other words, perfect for telling children's stories.

In this story, the first in the *Jurassic Tales* series, the cat meets the other colorful characters who live in the parkway: "Sergeant, the steadfast watchdog Georgia

Sparkle

Bear, the kindly Mr. Finch, the old pianist" and more. The jazzyred stories, David says, "are just flat-out fun."

Sparkle's Martin and Sylvia series focuses more on teachable moments. Martin and Sylvia, David explains, begin as visitors for the self-titled McGraw kids, now 8 and 11. David and they would always address issues as questions, the boys were currently experiencing. For example, if the boys were nervous about an upcoming trip on an airplane, David would tell a story about Martin and Sylvia as a plane. "Then, when the kids got on the plane themselves, they'd have a pretty good idea it was going to end well."

But not all Sparkle Stories end happily.

"I wouldn't call them happy endings," David explains. "I'd call them problem endings. They've worked through something. There's a resolution."

Indeed, Sparkle Stories can explore some weighty themes. As their listenership has grown, the Sewell McCraes have used their stories to address several national tragedies.

When Adam Lanza opened fire at Sandy Hook Elementary School last December, for example, the Sewell McCraes realized they had an opportunity to be a positive voice in the frantic media landscape.

"Like you, we were seeing from the devastating news about Sandy Hook Elementary," they wrote on their blog at the time. "It has to break our own children's face books, trying to imagine what the parents of those lost children will manage in the coming days. We're asking ourselves, 'What can we do here?'

Naturally, they told a story. Not about a school shooting or a mass murderer, but a simple story about a beloved family dog killed in a hit-and-run. They wanted to capture "the heartache the family feels," as a seemingly tragedy in a way children could understand, says David. And they wanted to offer a message to those who might be scared, couched in anger: "It's OK to be sad, and this is a good place," says David. "The world is a good place." Adults, for the most part, are here to help you."

The story, which they recorded for free, was a success. Readers write to us

thank them, including a therapist from Newbury, who wrote, "Avalanche of a few of [your] clients hearing the story today; a few hundred copies are being made now and handed out to parents in Newbury."

Though the Sparkle Stories audience has grown, the production process for each episode is still fairly low-tech. After David has written down a story, Leanne, who has an MFA in playwriting, edits it with an eye toward the "dearest narrative experience." Then David records it — using a Mac, George-Rand and a Snowball microphone — in a little carriage house behind their home. Finally, the story is passed on to a continuity editor in Chicago, "she'll catch if I've mentioned the name of the baker before, and I don't remember his name is Steven," says David.

Right now, the Sewell McCraes are putting out about six stories a week.

In addition to creating content for his Sparkle Stories audience, David is still selling stories to his kids — and they're still asking for them. But now the boys also serve as a kind of market research, offering their expert opinions on different stories. Elizabeth would like to see the family business continue to expand. "I'd love for this to be the beginning of a platform for alternative media," she says. Her long-term vision includes connecting with other like-minded artists and musicians to join the Sparkle Stories family. After all, the subscriber model allows the Sewell McCraes to build trust among their listeners; they're already sharing occasional recipes and parenting advice on their blog. "We have a weekly relationship with them," says David.

Both of these media-savvy parents still find it hard to wrap their heads around the fact that they've created a worldwide community of followers online.

"We had no idea what the future was going to hold," says David. "We were just telling stories to our kids." ☺

INFO

Find Sparkle Stories on iTunes or subscribe at sparkleshows.com.

This story first appeared in the October issue of *Kids VT*. See vtmag.com for monthly parenting publications.

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Artistic License

Theater review: *Art*, Vermont Stage Company

BY ALEX BROWN



LEFT TO RIGHT: MARK ALAN GORDON, ROB IN JOHN O'CONNELL, REBECCA DUDLEY

Vermont Stage Company kicks off its 2003 season with a comedy. The title is *Art*, but the play is not about the contemporary paintings one of the characters acquires. It's about the art of friendship.

Berge, Yvan and Yves have been friends for 15 years, and they know just how bad things can get or erode one another. But their friendship faces a crisis when Serge's mounting interest in modern art exhausts the purchase of a \$100,000 painting that's nothing more than white lines on a white background. It's the kind of artwork one can decipher with a description, but that all-white canvas is also a road on which the characters can project just what they feel. There's a lot more to such a simple canvas, and by reflecting each character's reaction, the painting helps prove how complex friendship can be.

Yves, whose sharp intellect borders on the condescending, considers the painting position and a giddy waste of money. He sees it as his responsibility to shock, horrify or otherwise provoke Berge until the latter loses his folly. Watching his best friend stray down that path is uncomfortable.

Berge is very much a match for Marc in the matter of pride, and his knowledge of art is becoming central to his life. Marc's attitude is considerate; it's not what friends

WITH THREE TALENTED PERFORMERS, *ART* REVEALS DEPTHS TO BE PLUMBED AND GETS TO THE CORE OF REZA'S SHREWD OBSERVATIONS.

do. And if Marc hates the painting, does he perhaps hate Berge, too?

Coupled in the middle is Yvan, who lacks the courage to contradict the others but also lacks the pragmatism to take any pleasure in doing so. With his life in a shambles as his working career, Yvan bounces back and forth hoping to make peace.

Tourneur's *Art* was first mounted in Paris in 1994, went on to a long run in London's West End and won the 1998 Tony Award when it arrived on Broadway. It has stayed popular, though it's slowly losing a bit of steam from a self-satisfied period when the upper-middle class was more admiring than reviled.

The play positively glows with comical appeal, sparkling humor, one set, few props, three characters and a 90-minute length that won't weary the audience. Anyone can stage *Art*, and get laughs; it has the universal value of a really good script for beginners. The play is easy to digest, as lightweight since it takes flight so effortlessly.

But what a takeoff it is! *Art* begins with a bang in Marc's studio in dimly lit Berge's basement in pride before the painting. Little lines hilariously drawn. With a modicum of cost, the play can exist on its acerbic dialogue and the audience's joy in observing readers and art with three talented performers. *Art*'s depths can be plumbed, and Reza's production gets to the core of Berge's shrewd observations.

Tara Lee Davies directs with an eye to the deeper connections among the three friends. She gives the laughs plenty of room to widen out, then lets the cast share in what happens when friendly stresses cross over into polarizing contempt. By raising the stakes we're given notice of a time when the characters in patch past the surface of their friendship and test whether it can endure.

Mark Alan Gordon brings a riveting energy to the role of Marc. He demands attention, spouting with histrionic indignation and cannot bear the life of bone cookie break an astonished gawp at Berge's foamy reta-

art collecting. Gordon gives his character's arrogant fall glow, from his headlocked contention at the fittings of his friends or his lofty priggishness, but when Marc is forced to recognize what he really needs from Serge, Gordon shows him discovering a truth so big it brings a flush from the audience.

As Serge, Roy Cutler arrives in the sunlit art connoisseur while still eager for the approval of his friends even as he fears he may have outgrown them. Serge is torn, and Cutler shows his divided loyalties to continue his friends for their lack of appreciation and to demand their respect for his own. With his poetic posture and self-possession, Cutler has the louring drawl, the neatly underlined words with wistful, haunting gestures.

Almane John O'Donnell is a chivalrous as the bucolicured Yvan. His open roundness at the opening is in contrast to the evocation of Serge and Marc's hostilities, and when he comes up there, he seems to assume an airiness. O'Donnell is physically nimble, and equally adroit with the script's banter until who he reaches the monologue about who's in his wedding place, O'Donnell plays it like a leaves previously plucked from a tree, moving the rhymes to fit Yvan's contrived home in straight exchanges, when he converses in Yvan's halting quiddities, eliciting many laughs.

The three actors have that ingenuous confidence in one another that shows an ensemble is working together. They don't need the lead to lead as they have built a full world together and can fall in with the pauses and the overlaps of narrative speech.

The production design is sharp, with nice attention to detail. The costumes and set share a rusticness, dark-tinted palettes, and the play's sense of happenstance among the characters' appearances with only a change in wall decor to clarify with lighting transitions.

The pure humor of *Art* can delight audiences, this production adds just a touch to make the pleasure worth reflecting upon. ☀

THEATER

INFO

Art, by Reza Pahlavi, translated by the author. Directed by Tara Lee Davies, produced by Vermont Stage Company through October 25. Proctor's Auditorium, 1500 University Street, St. Paul, 651-255-1250. \$15-\$35. www.proctors.org



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Devil in the Details

Theater review: *The Crucible*, Lost Nation Theater

BY ALEX BROWN

Lost Nation Theater's production of *The Crucible* grinds under the weight of the classic play. The company has tackled all the difficulties in staging it, assembling a large cast of solid actors, opening up the playing space to accommodate bold movement in its in-the-round setting that conposes up the feeling of a trial and creating 17th-century costumes that strive among efforts are not enough to breathe life into the 1953 Tony Award winner.

Though playwright Arthur Miller's social consciousness leaves him at risk of polemics, he made the human arrow at the heart of *Crucible* an allegory for the McCarthy hearings, in which the only way to be safe from the committee's censure was to accuse others of being un-American, lying if necessary. When Miller found such parallels in the Salem witch trials, his dramatic intelligence allowed him to distill the story into character-driven tragedy. The language may be archaic and the situation overwrought, but the play has tragic power above and beyond its didactic aspect.

The story begins with conflicting accounts of what some young girls did in the forest one night. They indulged in little more than idle curiosity about magic, but suspicion in the town quickly focuses on them. It's clear that awful punishment awaits, and that the town may not be so quick to have seen the Devil in someone else's company. The naming of names begins, and soon reason is left for importunate accusation.

This production scratches from the bone by deciding to depict that form accuse, which Miller pointedly did not include. All we see is choreographed backtracking in a blacked-out world as an apocalyptic scenario. Making it tangible implies the audience needs proof of innocence when the play rests on the fail of the shadows of doubt and a larm of truth.

Director Brett Granberg stages the show with careful seriousness, but the fascinates effort to summon up the imagined reality of 1692 Salem results in characters of stiff formality. Perhaps the Puritans were that rigid and prone to melodrama, but Miller's play just can't work if we cannot imagine ourselves in the world depicted. Most important, it will not frightened us. That's the crucial ingredient in the play because Miller's point to lead us down the path he is afraid. Not of history. Puritan superstitions

THEATER



COURTESY FROM LOST NATION THEATER BY BRETT GRANBERG

but of what social groups can do when blending passion, power, greed and a little lust. Keeping this play alive means showing where surveillance, fundamentalism, gold by association and mass hysteria inevitably lead. It can't be done by putting them up. We dead girls. The dangers have to be unshielded and felt.

By dragging the production of social and political intensity, Granberg takes us through a massless exhibit. The tools Miller used to create an allegory potent enough to give the term "witch hunt" its modern meaning are all on display, but they are silent.

While the production lacks in vision, however, it makes up for it in craft. Lost Nation has admirable intentions and has marshaled all the resources needed to stage this major play. But it is up to the audience's efforts and to draw your own conclusions about how Miller's text holds up after 30 years.

Granberg's staging is physically strong and be skillfully focuses our attention in the large playing space on both mass confrontations and intense conversations. The action unfolds with a brisk pace but allows each moment to have meaning.

The cast of 16 includes standard performers by Esther Enskov as Rebecca Nurse, the good soul who's incapable of guilt and too pure to ponder in the court; and Scott Roman as Reverend Hale, the clerical intellectual who realizes with

horror that these trials have left him with blood on his hands. As members of the court, Vicki Rossano and Tim Weaver both show the little delight that evil men can feel, though, try as they might to pretend they're above it only by higher purposes.

As John Proctor, Paul Rapallo portrays a pleasant one that helps us care for him. Miller has given Proctor the flavor of the play and Rapallo shoulders them deftly but without much emotional manner. Only in his final scene, when he must battle between his conscience and the court's skewed demands, does the stage Miller intended emerge.

The set is simple but effective. A water-based haze fills the playing space to make the lights many colors of illumination. Along with the bare branches twirled artificially overhead and the wispy suggestion of a pillow floating above, the effect is solemn and imposing.

The costumes work hard to summon the period. The trouble with producing nearly two dozen 17th-century costumes is that like notes will sing. But after we forgive the unseemly boozes and ill-fitting coats, the larger issue is whether period

drab hags or beauts the play's impact today. The quaintness of the unfurling costumes is just another occasion to distance ourselves from the play's message.

The decision to immerse us in 1692 Salem means that the play needs to use timeless human qualities to connect us to the story. Too often, the actors were asked to hew up an aristocrat and project its significance instead of letting emotion temper the script.

Miller's play unfolds some great truths about fear. It shows how a strict, repressive society can explode into hysteria and how those with the least and worst intentions will world power until it terminates. This production instead presents a sensible, historical drama. ☐

MILLER'S PLAY ISN'T GOING
TO WORK IF WE CANNOT
IMAGINE OURSELVES IN
THE WORLD DEPICTED.

INFO

The Crucible by Arthur Miller. Directed by Brett Granberg. Through Saturday, October 11. Through Oct. 13. Thursdays and Sundays at 8 p.m.; and Fridays and Saturdays at 8 p.m. until Sunday October 27 at 2 p.m. \$30-\$40. City National Auditorium, 500 S. Alameda. www.lostnationtheater.org



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Guild Meat World

A new commissary supplies some of Burlington's top restaurants

BY ALICE LEVITT



Frank Pace at his Meat Press

PHOTO BY JEFFREY STONE

In the Meat Press, five pigs, larded with lardons, hang from short hooks. Steaks that have been aging for 20 days patiently wait behind Frank Pace's bone saw. And hampers filled with tails, hoofs and feet stand stacked and ready to be taken to restaurants where they'll be used for stocks.

The magical forest — actually a temperature-and-humidity-controlled walk-in — is one of many scenes of culinary alchemy at the Guild Commissary. The Winona plant that was once the Samoanese factory began operating on July 5 as a new type of food producer supplying upscale restaurants.

The 5,000-square-foot, USDA-approved plant is a project of the

Farmhouse Group, which owns Burlington-area restaurants — the Farmhouse Tap & Grill, El Cortijo Taqueria Y Cantina, Gold & Company and Gold Pie Meats. Managing partner Red Davis says opening the facility was "a sensible investment, but an investment in ourselves." The Commissary is now home base for all the meat processing that turns whole animals into steaks, ground beef and deli items for the Group. It also houses a bakery that ensures that every bread and dessert served at the Group's restaurants is homemade.

The first facility of its kind in Vermont, the Commissary would be rare even among big-city retail meat groups. Davis, who has worked

for Daniel Boulud's New York restaurant group, says the focus is on quality. His demands made it a central baking facility: "a proper, controlled environment that allows them to do it right."

The Farmhouse Group has taken that principle and expanded on it, using the Winona facility to supply meat to its restaurants, as well. The opening of Gold Pie Meats (GPM), the group's new downtown bistro shop, was timed to follow that of the Commissary by a month and a half.

Davis says the decision to expand production from a few of the company's individual restaurant kitchens into the Winona building was employee

driven. "We had some really great, key employees that needed a better work environment," he explains. "Mostly Frank, Tom and Samantha."

That master butcher Frank Pace, GPM chef and charcuterie expert Tom Deekens, and pastry chef Samantha Neales, via Madrasa. When she started Farmhouse sous chef Andrew Nuckles last month, Deekens was a greenhorn and Pace catered. "We keep it all in the family," says Samantha Neales, who refers to Deekens as her "brother"; though they are not blood relatives.

That bond was likely forged by their previous work environment. Needing space outside the Farmhouse kitchen, Nuckles labored for two years in the basement of the restaurants Bank Street

THE FARMHOUSE GROUP MAY BE A FAR CRY FROM CHAINS SUCH AS CHILI'S. BUT "SMALL" ISN'T THE WORD FOR ITS CURRENT MEAT PRODUCTION.

building. She had ovens and two charcoal burners, but no sunlight. "We see the light of day now," jokes the piglet breeder.

Deekens used to craft charcuterie in the same downstairs area. Now, Nuckles says, "Two great minds think alike. We help each other out and make sure things are going to be OK."

They've had more than GPM. In two years, Nuckles has gone from making desserts for one restaurant to supplying four Farmhouse Group entities with sweets and breads. She also makes 150 rolls a day for her Winona neighbor, Myrna Lovin Co.

Samantha Neales will supply desserts to Burlington's Artemesia Patisserie,

BOLD MEATWORLD 39-943



SIDE dishes

Alice Levitt

Guilty Pleasure

MEET THE BOSS
BY COLIN STODDARD

We all need a hearty breakfast or lunch now and then, and Colchester's got it covered. "That's exactly the reasoning behind the name of Colchester's brand-new place, **THE GUILTY PLATE**, says co-owner Michael Alvarez.

He opened the restaurant the first weekend in October with brother Ryan and parents Christopher and Barbara who own the building at 165 Putney Point Road. Michael Alvarez has also designed the space that formerly held Video World to resemble a classic 1950s dinette, complete with checkered floors and '57 Chevy booths.



The menu is similarly classic, and devotees of the family's fare at **SPAGHETTI 9000** in Burlington and their previous **Spaghetti 9000** restaurants, the Parkway Diner in South Burlington, will find much of it familiar.

All the classics are available, including meatball, never-frozen burgers with bacon-and-fries, and chilidog. Breakfast and lunch are both served from 6 a.m. to 3 p.m. every day.

Early risers — or those who just want to eat like they are — can look forward to steak-and-egg breakfast sandwiches, massive blueberry or chocolate-chip pancakes, or cornedbeef

French toast. The meal deal menu includes some unexpected combinations, including a sandwich filled with gyro meat and topped with tzatziki sauce, and another made to resemble a Reuben sandwich, complete with corned beef, Swiss cheese and sauerkraut. "You come in here and have great food and don't feel guilty," says Alvarez.

Edible Arts

MORE TO EAT
BY ADRIANNE

Burlington can now boast dining establishments serving cuisines from Southeast Asian to Nepalese. But Guyan food, from the good old U.S. of A., has been elusive. Until now. Beginning October

Boxed In

BENTO DRUM IN BURLINGTON

Japanese grab-and-go boxes, take note: There's a new quick-lunch option in town. **Bento** began its soft opening last Friday with a stock of experimentalized meals ready for diners to eat.

Rustins says remember that the eatery at 197 College Street in Burlington was originally slated to open in May. But in the interim, co-chef-owner **CHRIS RUSTINS** helped build and open **KAMBI** on Main Street, while also working on a personal construction project and running **SANTU** JAPANESE RESTAURANT WITH KAREN STEWART MORRIS.

For now, Rustins says Bento is running at 23 percent.



of what it will eventually be. They currently have a menu stacked with an expansive bar/filling Japanese menu. More concise choices include tonkatsu, chicken teriyaki, fried hamachi or shrimp and potato croquettes called katsuhashi. Each is prolonged with miso soup, arame seaweed salad, pickled vegetables and green salad, two different seaweed salads, and rice.

Other in-store options include soba salad, beef don and maki. Soon, Rustins hopes to begin making sushi and other dishes to order. Some of those will be part of a stand out front, where he'll cook dumplings, yaki-sets and takoyaki street-style.

There's no seating yet, but eventually there will be room for 25 inside, along with potential outdoor tables. But sooner, layers of Asian food can expect groceries. There's already a small stock of ramen salts, beer and wine. That will expand, and store shelves will soon be lined with treats including Japanese candies, cooking implements and tea.

Rustins expects to make regular trips down to New York City to get his diverse wares. "I want you to be able to buy banchan and dashim and some vegetables, and eventually I'd like you to be able to buy everything for nachi-dinner," says Rustins. That will mean adding a super freezer filled with vacuum-pakaged fish — the same excellent seafood served at San Sui.



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Guild Meat World

vermont

co-owned by members of the Farmhouse Group, she's had at work concocting pastries made from elements used at the restaurants on site. Zen Crafty Craft Brewery, such as a brownie studded with mint in the chocolate sauce.

Nookus has already perfected one bakery element: a chocolate stout cake that is served at the Farmhouse and sold at GFM. She says the decadent dessert embodies her of the story, perfect chocolate cake that overweight blues is forced to eat in Rudolf Della Meridio — though, she clarifies, "I'm not a scary hunch lady."

Nookus and her crew of four produce a staggering number of baked goods. In lesser times, they manufacture 300 to 350 burgers a day for Farmhouse burgers, but in the summer — especially when Farmhouse supplies burgers to the Interim Center's Summertime dinners — "a thousand has happened," Nookus says. "Farmhouse never ceases. We could probably never get too far ahead."

Besides the buns, Nookus makes biscuits and scones, English muffins for biscuits, appetizer pretzels and GFM sandwich rolls. She lays claim to arguably the best chocolate chip cookies in Burlington (sold at GFM), as well as crafting butter for El Cajillo's charcuterie and olive oil and salts for plated desserts. All told, her product list includes some 500 baked goods, plus to receive the accolade, best real comfort cakes and seasonal jams that GFM will soon stock for the holidays.

For their part, Beckman and Pace have been working long hours at the Commissary, working on soups for the new butcher shop and the restaurants. It's been labor to transform beef quarters into steaks, burgers and deli meats.

Crafting these deli items is a new skill in Beckman's arsenal. The 30-year-old former Champlain College business major is a largely self-taught cook. When

he started as sous chef at Farmhouse in 2000, he distinguished himself by an interest in charcuterie and sausage making that made him an asset to Davis. "He's a raw talent and a heck of a nice guy," the co-owner says of the chef.

Beckman was the force behind creating the value-added meat products, such as terrines and pates, that would eventually be sold at GFM. He took on the new challenge of learning to make and smoke meats such as Adonis Turkey Farm breasts into products that worked in a deli case. "We're taking products like [those of] McNamee and

Tim Decker



Applegate and taking good ingredients to do the techniques that they do," says Pace. "It's sick."

Beckman and Pace are only allowed to handle meat from 8 a.m. to 4:30 p.m., when they're subject to the plant's daily meat inspections. They can leave the turkey and salty Vermont Heritage Granary hams to smoke overnight. Similarly dry and beef shoulder spirals 30 hours cooking at the Commissary.

**More food after the
classifieds section. PAGE 48**

The Flavor Maestro

Tasting the future with Stowe's Skip Rossakam BY CORIN HIRSCH

Skip Rossakam spreads out an array of baggies, vials and jars on a conference table in what seems at first like an illicit warehouse. He then drizzles some jewel-colored liquid into a few miniature wine glasses and hands them to us, Seven Days' two food writers. The pale green off an intense swirl of blueberries with hints of white flowers, each sip has soft, sweet, round fruit flavors tinged with tartness.

"Arctic berries are very in-trend," he remarks, sounding like a fanaticalist of food. Rossakam, the chief operating officer of the Philadelphia food lab David Michael & Co., envisions the company's 30 flavor chemists, sensory scientists and sales staff from his ancestral Vermont office, the Stowe home where he spends half the year and drives up business with local clients.

It's come on the Seven Days' offices to share some new products, and he watches our faces as we taste the blue honeysuckle berry — aka Hawking berry — a flavor that has been blended into some mojito ice and that Rossakam is certain will be popular within two or three years. It's derived from a bell-shaped berry that grows in wild climates and with wild ingredients, but the tea's whiskeys flavors were actually perfected in the lab.

Whether it's cake pops, whipped cream-flavored vodka or chia seeds, the staff of David Michael was probably doodling them in napkin samples years before the public caught on. The company, born in the back of a New Jersey bar more than a century ago, has developed 60,000 tastes, textures and substances that have appeared in almost every conceivable food and drink.

"Remember salted caramels?" asks Rossakam. "Well, most salted vanilla." He sprinkles some watery, sugared-hard granules into a pilon, then adds a dash of salt. Each piece is buttery, crisp and barely sweet, with only the slightest hint of salt. It's instantly addictive.

Next we taste melon lava cookies whose gooey insides, tinged with raspberry flavor, melt onto our tongues. We sample tart sweet, lime-green gummy bears flavored with a southwest Asian fruit called soursop. We might just be coming out way past protein smoothie,



gluten-free doughnuts laced with strawberries and mint, savory microgreens, musical tortilla, Buffalo-wing pretzels, corgee.

Every year Rossakam and his staff share 30 or so of these new ideas with food company executives at an event called the Innovative Roadshow, a miniature version of which we're sampling now. Rossakam also travels around the country to meet with companies one-on-one. After our tasting, he planned to travel to Iowa to meet with a dairy company that wants to use his salted vanilla in its products.

"Everyone would like to have the new blockbuster [flavor], but they don't come easy," observes Bill Smith, a retired food industry executive who spent much of his career with Quaker Oats, Del Monte and Nabisco and now lives in Newport. He occasionally advises David Michael

as part of a strategic advisory board. "If you look at some of our flavor houses and supermarket shelves, you'll see flavors that travel around the world," Smith says. "That's not possible without the flavor houses that develop these flavors."

If you insist to Rossakam that Vermont's food products are while whale and honeysuckle, the executive's eyes twinkle. He counts many Vermont companies, some of them neighbors, among his clients. When Rossakam first brought his Stowe office to St. Paul 10 years ago to be getting off at Exit 10 and driving past two of the most successful food companies in the country? He's referring, of course, to Ben & Jerry's Ice Cream and Green Mountain Coffee Roasters. "That bothered me, that we didn't have any business with either one. I made it a personal goal to achieve that."

After a few visits, he made friends with GMCR. Through Rossakam's insistence to name all of his clients, he divulges that they include Vermont Hard Cider Company and Segoviano of Vermont in Hardwick. "We try to get involved in the beginning of a project, whether it's a line extension, another SKU [stock-keeping unit] of flavor of ice cream, another flavor of coffee," he says. "All of those things get developed with the help and assistance of people in my industry."

In addition to drawing on their extensive, century-old library of named molecules — aka flavors — David Michael's staff will hold expert and consumer tasting panels to hone a flavor for a client, as well as explore regulatory and dietary angles such as kosher, halal certification or nutritional content.

Much has changed in the food industry since 1886, when a chewing gum salesman named David Michael was frequenting an Atlantic City bar owned by Ebenus Bert. Bert had possessed an stash of herbs and botanicals that could transform clear corn whiskey into something that looked and tasted like 30-year-old scotch. Together, the men began marketing it, demonstrating the process on Whiskey Day made in a still at the back of the tavern. "I call it early vertical integration," jokes Rossakam. The partners coined the formula Oldtime Special Body & Age — and it took off.

A few years later, Michael and Bert came up with a powdered vanilla sugar they called Michael's Mixture that became ubiquitous in ice cream. In the early 1920s, Rossakam's grandfather — a chemist named Walter Rossakam — joined the company after a stint in his own firm manufacturing a cigar dust burned continuously with the aid of tiny explosive charges. Eventually his son, Bill — Skye's dad — became a salesman for the company.

David Michael was an under-the-radar flavor house, sure. But it's still much smaller than some of the largest global flavor and fragrance houses such as Grivaud and International Flavors & Fragrances. However, it's always been nimble in responding to needs, shortages and changing tastes. During a global dearth of sassafras in the 1950s, the company developed a "natural nut essence" to impart nutty flavors to ice cream. And it adapted Body & Age to

a line of blending agents for bartenders. In the late 1990s, David Michael began infusing ice creams and sorbets with cocktail flavors such as daiquiri, pink champagne and greenapple.

"David Michael may not be the longest [flavor house]," says Smith, who worked with the company on a few culinary projects when he was in the research-and-development business. Smith says its strength lies in both innovation and close observation of trends. "They get supplies from all over the world, and things happen all over the world," he says. "What I found with David Michael is, as soon as they see something extraordinary, they immediately focus on it and tell their customers, 'Something is going to happen,' and they find a way to augment it."

Skip Roskam intended to become a company man. He went to college to study marketing but returned to David Michael 30 years later. "My dad had a heart attack, and something just happened inside me I knew immediately that the right thing to do was go into the business," Roskam recalls. "I told my dad I'd be working for him, in the office when he got back. And I was."

Roskam became part of a company that seemed like a lifetime endeavor for some of its employees. "We hire our employees right out of college, which is unusual," he says. These new hires train for a year, working in every part of the plant before launching into their respective tasks.

Chefmix goes through years of tasting, too, and the company's staff actively stays on top of food trends. They comb over reports from research companies, keep three chefs on staff and pay attention to what's happening in restaurants. "That's where a lot

of trends start, at the white-tablecloth restaurants," Roskam says.

Though Vermont isn't necessarily known as a culinary hotbed, a few food trends have originated here — from K-cups to using maple syrup as an ingredient in savory cooking. The farm-to-fork ethos has powerful cred in across the country, Roskam notes. He's also keeping tabs on the trend of barrel-aging spirits and other liquids that's happening all over New England.

Despite his almost constant focus on flavor, Roskam doesn't seem to tire of it. Years ago, he developed a dinner-party game at his home called "The Nose Knows." Roskam asked his chairman for 70 flavors he could keep in his home library, from Philly cheesesteak to Burgundy wine. After plates are cleared away, Roskam adds those flavors to perfume strips, hands them out and asks guests to figure out what they're smelling. "Ninety percent of our taste is in our olfactory sense," he says, adding that he has a "pretty good" palate, one that prefers bitter-sweet chocolate and hints of both eggs and mustard.

In a state where farm-fresh is synonymous, and the term "food producer" has become a catchphrase, it's strange to hear someone proudly describe himself and his colleagues as food manufacturers — but that's just what Roskam does. The moniker is reflective of his unique perch within the industry as both a trend spotter and a maker.

And he has a point. "Think about cola, for instance," he says. "Without flavor, it would taste like sweet, browned water. The flavor that's used in cola is what gives cola its character. There's nocola tree nearby where you can pick the nuts."



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OPEN HOUSE PRESENTS Antiques keep between the pottery island happenings. BETA Galleries, Franklin St., 8:30 a.m. Free. Info: 338-5814.

drama

SEA SHELL PAGE THREE Miscellaneous stories using traditional rhyme at the stage. A presentation by Campagne Nouvelles Théâtre International. 10, Mitchell's College, Keene. 8 p.m. Free. Info: 654-2526.

arts

HALLIE NIGHT PRAIRIEMAN KAREN SULLIVAN Local author and the literary mouth of Keene, Sullivan, will be reading. Play Picture Theatre, 406 Elmwood St., 7 p.m. \$10 suggested donation. Sat. 8:30 a.m. Info: 438-4954. playpicturetheatre.org

film

A PLACE AT THE TABLE Kristin Johnson and Lori Loughlin discuss family members' stories of rural living in America through specific children and their families. 7 p.m. \$10 suggested donation. Super Major Ballroom, 102 Elmwood, Keene. 8:30 p.m. Info: 338-1216 or 978-963-2000.

A PLACE AT THE TABLE: RAINBOW Stories fitting family members' stories of rural living in "A Place at the Table." Kristin Johnson and Lori Loughlin. 7 p.m. \$10. Lober Library, 115 Main St., Keene. Info: 338-1216. \$10 suggested donation. Sat. 8:30 p.m. Info: 338-3759.

FREEDOM AND UNITY: THE VERMONT MOVIE

PART TWO: The darker side of the Green Mountain State. A look at the history of racism in Vermont, from the Native Americans to the slaves to the Vermont Colonization Project. 7 p.m. \$10. Info: 338-3759.

NO PLACE LIKE IT Karen Johnson of Home Movie Network. 7 p.m. Free. Info: 338-1216.

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open road. Ultra miners on land. These 19th-century American white gold miners reflect when society is headed. A movement in the Americas. Louis Audemars, Black Forest, 10:30 a.m. to 4 p.m. \$10. Franklin College Auditorium. 7 p.m. Info: 503-545-6265.

THE CHURCHES EXIST Centrally through the eyes of Pleasant Grove presbyterians and St. Alpheus Methodists on First Street. Bill S. Birren's documentary illustrates perspectives drag addressed and resolved. 7 p.m. \$10. First Street, 50 St. West. Info: 207-223-4630.

YORKTON INTERNATIONAL FILM FESTIVAL Ten days of international art and avant-garde film. Daytime and night movies. 6 p.m. to 11 p.m. The schedule and details. Various City locations. County locations: 10:30 a.m. to 5 p.m. Prices vary. Info: 338-4501.

YORKTON INTERNATIONAL FILM FESTIVAL: VENGEANCE AGAINST Margaret von Trotta's Deepa's sister is the life of the ring. Social satire concerns of German women photographers and political themes. Film Annex, Main Street Landing Performing Arts Center, Wellington. 8 p.m. Info: 338-3816.

INDOOR GARDEN WORKSHOP Patel Gurur teaches hydroponics, we measure growing hydroponically solid plants. Through the winter. Hanger Mountain Club, 10:30 a.m. \$10. Info: 338-1216. keenejournal.com/submitevent

IMAGINERIE FREE Rose learns mining and life in the Blueberry Woods coastal woods. Either the French or English. Farmhouse Tap & Grill, Burlington. 8 p.m. Don't tell her and drink. Info: 438-1220.

health & fitness

GYMNASTICS WORKSHOP Kristy Gurnea's workshop. Ages 4-12. Participants learn about stretching and using a pommel horse, parallel bars, and a trapeze. Info: 338-1216. keenejournal.com/submitevent

SAFETY MEETING Northern Telecom's telephone line fire prevention. Telephone Institute, Washington. 3:30 p.m. \$10 suggested donation. Info: 338-7109.

KALAMAZOO FESTIVAL WITH CALLIE PERINSON Callie Perinson, a former member of the Kalamazoo Repertory Theatre, will perform music, movement and acrobatics. 210 Harrison Street, Kalamazoo. 7:30 p.m. \$14. Info: 338-0340.

NIPPEL Resistance intervals, power, progress, and endurance. Sat 8:30 a.m. Between high-intensity physical fitness program. North End Studio, Kalamazoo. 9:30 a.m. to 12:30 p.m. Info: 338-5423.

INFO: 338-1216

Full Frame

The Greek etymology of the word photography means "drawing with light." This certainly holds true for Jim Squires images of Norway's Svalbard Islands taken on a trip to the region last summer. Located above the Arctic Circle this vast largely untouched landscape boasts little oak, elk and polar bears amid stunning vistas. Capturing this pristine scenery the Charlotte resident — an accomplished scuba diver and underwater photographer — drew on his camera skills. He recounts this life-changing experience as part of the One World Library Project series in the marred slide show "Land of the Midnight Sun: Summer Travels to the Arctic."

JIM SQUIRES

Thursday, October 17, 7 p.m. at Lawrence Memorial Library in Bristol. Free Info: 432-4317. www.bristolvt.org



PHOTO COURTESY OF JIM SQUIRES

The Voice

Edgar Oliver can spin a tale like no one else. With a down-the-line delivery defined by distinct diction and a "transfixing-like" voice, he captures listeners at the first word. A longtime fixture of New York City's East Village, the acoustic talent is known for show-stopping performances at the Monk, a nonprofit dedicated to the art of live storytelling. Thus narrative often rises from Oliver's childhood with his sister, Helen, and their eventually estranged mother in a displaced Georgia. In his latest piece, Helen and Edgar, the poetic performer explores a sibling bond born out of chaos, adventure, and profound love.

HELEN AND EDGAR

Tuesday & Wednesday, October 22 & 23, 7 p.m. at Werner Theatre at Theatr' Hopkins Center for the Arts, Dartmouth College in Hanover, NH. \$10-\$15. Info: 603-646-1402. <http://wernertheatre.org>



PHOTO COURTESY OF THEATR' HOPKINS CENTER FOR THE ARTS



Comedic Commentary

For puppeteer Paul Zaloom, political satire takes the form of park and found objects. The Goddard College alumnae began his career with Bread and Puppet Theater in the 1970s, and has since become one of the foremost performers in his field — earning multiple awards and relationships. Having graced international stages many times over, the performing artist returns to his alma mater with *White Like Me: A Hunky Dory Puppet Show*. Amid a cast of toys and trinkets, the archetypal White Man from the planet Caucassus attempts to civilize Earth's alien inhabitants by becoming a placebo and enor-

PHOTO: RICHARD STONE



OCT 18 THEATER



OCT 17 FAIR



OCT 22 & 23 WORDS

PHOTO: JEFFREY LINDNER



OCT 18 MUSIC

Staying Power

With a career spanning more than 30 years, Rickie Lee Jones has established herself as a master of mixed styles ranging from rock and roll to jazz. The singer-songwriter captured the hearts of listeners and critics alike with her Grammy Award-winning 1979 debut, *Rickie Lee Jones*; followed by the critically acclaimed *Pirates* in 1991. In the decades since, the nonstop's unique — and occasionally unpredictable — style secured her spot as a top female recording artist. Rickie Lee Jones' "100 Greatest Women of Rock and Roll," the Chicago native brings banjo, breathy whispers and more to the stage as part of a national tour.

RICKIE LEE JONES

Fri Oct 18 7:30 p.m. at Algonquin Twilight Theater, Lyndon State College, \$24.49. Info: 322-9225 longislandcares.org

PHOTO: RICHARD STONE

PHOTO: RICHARD STONE

PHOTO: RICHARD STONE

COOKIES & CREAM**BREAKFAST WITH CHRISTINE PLUMMETT**

Residents enjoy their morning coffee accompanied by the first meal of the day as local restaurants, farmers and even the Vermont Statehouse in Montpelier, Vt., open at 6 a.m. in time for the 5K run.

CARROT NUTS DAIRY IN THE NEW HAMPSHIRE Live music, fireplace, hot chocolate, plus plenty of activities, like shoveling snow or making s'mores, await families at this mobile eatery. It's the perfect New Hampshire destination. www.carrotnutsdairy.com; 603-760-5670; Free; www.snowshoeroute.com; 603-760-5670.

dinner

VALLONI'S LATIN SENSATION Owner Daniel Vallo has been a part of the community since 1998. His parents are immigrant immigrants. www.valloni.com; 802-860-1212; Tuesdays-Saturdays 5-10 p.m.; www.facebook.com/valloni.

EDWARD R. GOREY'S HOME Author, artist and illustrator Amy Friedman's collection of his 60-year career is now available at his studio. All drawings are for keeps, so no prints or postcards. www.edwardrgorey.com; 609-226-1200; Tuesdays-Saturdays 10 a.m.-4 p.m.; www.facebook.com/goreyhome.

ROCKIN' ROLLIN' ROLLIN' ROLLIN' Rockin' Rollin' Rollin' is a rock-and-roll concert series held at the American Music Theater in Burlington. Tickets start at \$10. www.rockinrollin.com; 802-860-2100.

WHITE FALLS WITH IMPROVED STABILITY A permanent foundation demonstration site has been established at the White Falls dam in Middlebury. www.vtdec.state.vt.us/whitefalls; 802-860-0200.

arts

AUTUMN HARVEST CELEBRATION Locals mark the changing seasons and recharge with Vermont-themed crafters, story-tellers, including Senator Patric Leahy, and more. www.vtfa.org; 802-860-5300; Thursdays, Oct. 10-11, 10 a.m.-5 p.m.; \$10-\$15; www.vtfa.org; 802-860-5300.

WHITE CITY ANTHOLOGY: FALLS FALLS

TEAR Poet-writer-feminist Thera Lenz (hypothetically) re-enacts her poem "Tear" at 8 p.m. on Oct. 10 at the stage 10-minutes between 10a-10p. www.vtfa.org; 802-860-5300; www.vtfa.org; 802-860-5300.

VERMONT ARTS CENTER Vermont's premier visual arts center and gallery space for original art and design. No parties or experience required. www.vermontartscenter.org; 802-860-2200; Tuesdays-Saturdays 10 a.m.-5 p.m.; www.facebook.com/vermontartscenter.

film

100 FEET FROM TADODAHO With indigenous Indian voices from across the land, www.indigenousmedia.org, documents the often-overlooked history of treaty signings. www.indigenousmedia.org; 802-860-5300; www.indigenousmedia.org; 802-860-5300.

CHAMPLAIN EXPO Crafty folks like John Johnson and Anna Keniston share their love of the outdoors at this year's Chittenden County Fair. www.champlainvalleyexpo.com; 802-860-5300; www.facebook.com/champlainvalleyexpo.

NORTH FORCES Board members of Forest Watch (a cooperative of more than 100 organizations — forest owners, environmental organizations, and individuals) tell the story of a young boy's quest to find some gunpowder. www.northforces.org; 802-860-5300.

Fundamental Arts Center St. Johnsbury, 802-860-5300; 8 a.m.-5 p.m.; www.northforces.org.

WHITE RIVER MEETING See 1016. **COMMUNITY CENTER OF VERMONT**, 1000 Route 58, St. Johnsbury, 802-860-5300; www.vtfa.org; 802-860-5300.

VERMONT INTERNATIONAL FILM FESTIVAL See 1012. **WHITE RIVER MEETING** See 1016.

VERMONT INTERNATIONAL FILM FESTIVAL: ESCAPE FROM TADODAHO In a screening room with a 100-foot screen and 3D surround sound, www.vtfa.org, www.escapefromtadodaho.com, 802-860-5300; www.vtfa.org; 802-860-5300.

VERMONT INTERNATIONAL FILM FESTIVAL: PIRATE/THE THIRTY CHEEKS In a screening room with a 100-foot screen and 3D surround sound, www.vtfa.org; 802-860-5300.

CHAMPLAIN VALLEY EXPOSITION www.champlainvalleyexpo.com; 802-860-5300; www.facebook.com/champlainvalleyexpo.

FOOD & drink

100 FEET FROM TADODAHO With indigenous Indian voices from across the land, www.indigenousmedia.org, documents the often-overlooked history of treaty signings. www.indigenousmedia.org; 802-860-5300; www.indigenousmedia.org; 802-860-5300.

WHITE CORRIDOR FARMERS MARKET From local farms to local stores, www.whitecorridorfarmersmarket.com; 802-860-5300; www.facebook.com/whitecorridorfarmersmarket.

FOOD DRIVE TO BENEFIT THE CHITTENDEN ENERGY FOOD SHELF Donations are appreciated. www.chittendenelectric.com; 802-860-5300; www.facebook.com/ChittendenElectric.

WHITE RIVER MEETING www.vtfa.org; 802-860-5300.

WHITE RIVER MEETING: PIRATE/THE THIRTY CHEEKS In a screening room with a 100-foot screen and 3D surround sound, www.vtfa.org; 802-860-5300.

CHAMPLAIN VALLEY EXPOSITION www.champlainvalleyexpo.com; 802-860-5300; www.facebook.com/champlainvalleyexpo.

WHITEWATER, WIND RIDE The whitewater industry is a \$1 billion annual business in Vermont. www.vtfa.org; 802-860-5300; www.whitewaterwindride.com; 802-860-5300; www.vtfa.org; 802-860-5300.

garden

MARIE, THE BATH BEARD www.mariethethebathbeard.com; 802-860-5300; www.facebook.com/mariethethebathbeard; 802-860-5300.

health & fitness

WHITE FALLS WITH IMPROVED STABILITY A permanent foundation demonstration site has been established at the White Falls dam in Middlebury. www.vtdec.state.vt.us/whitefalls; 802-860-0200.

CHAMPLAIN INTERNATIONAL FILM FESTIVAL: PIRATE/THE THIRTY CHEEKS In a screening room with a 100-foot screen and 3D surround sound, www.vtfa.org; 802-860-5300.

COMFORT INNNSWELLERS.COM www.comfortinnnswellers.com; 802-860-5300.

WHITE RIVER MEETING: PIRATE/THE THIRTY CHEEKS In a screening room with a 100-foot screen and 3D surround sound, www.vtfa.org; 802-860-5300.

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33rd Annual Essex Fall Craft Show & Vermont Antique Expo



Oct 25-26-27

FRI 12-6 SAT 9-6 SUN 10-4

Featuring traditional, contemporary & country crafts, antiques & collectibles, fine art, furniture, gourmet specialties & much more!

SUN. OCT 27

Vermont Public Television
ANTIQUE APPRAISAL DAY!

2 shows for 1 admission!

CHAMPLAIN VALLEY EXPOSITION • BOSTON JUNCTION, VT

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\$1 OFF COUPON

NEW FREE HEALTH CARE RELATED TRAINING

FIND OUT MORE AT A FREE OPEN HOUSE:

Tuesday, October 22, 9:30 am

OR

Wednesday, October 23, 9:30 am

CLASS OFFERED

Friday, November 8 - Friday, November 15
from 9am - 3pm

Waiting Nurse Association
1110 Purr Road, Coatesville, VT

No open house pre-registration required!

CLASS AVAILABLE AT NO COST TO PARTICIPANTS.

For more information please contact Jason Desrochers...

Call 802-860-4447 or email careers@vtacareers.org



www.ccvcv.org/

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The Courtyards Homes at Finney Crossing are unlike anything else in Brattleboro. Two-story homes are flexible and spacious, energy-efficient, and great for living, with all of the superior quality you love.

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calendar

10/22-10/23

Events

ACORN CLUB STORY TIME Leslie oversaw ledge & gather harvests about Lakes, 34, Johnsonburg, 478-280-414-1000, 1000, 1010, 1024, 1029

CHILDS' STORY TIME

Reading leadershers 2, weekly
Wednesday, 10:30 AM-11:00 AM
Storytime Montpelier 10:30 AM
and Free, 918-222-3000

CHEESE & STORY TIME

In place of cheese, fresh fruits
and an armchair companion
children of all ages, Greenfield
Library, 10am-11:30am, 802-434-1040
and Free, 802-529-6250

LIBRARY BINGO

Improve literacy
and reading comprehension
throughout the community. Sponsored by
Library Friends, free, 802-529-6250

MONTEREY HALL STORY TIME Storytimes show
upholstered chairs and quilts. Greenfield Public Library
10:30 AM, Free, 802-529-6250

MUSIC WITH DINNER Kidzooines begin at 5:30pm
then it's time to eat! Kidzooines dinner. Sponsored
by the Brattleboro Community Foundation, 10:30 AM-11:30 AM
802-254-1170

READING & WRITING WORKSHOP Come along
to the Library's writing workshop in grades K and up.
Discover strategies, tools and techniques to help
improve communication skills. Reading Library
10:30 AM-11:30 AM, 802-254-1170, 1010, 1024-1029

STORY HOUR, 10:30 AM-11:30 AM-12:00 PM

TEEN MEET & GREET Helpful librarians play a game that
will keep teenagers busy long after their school hours have ended.
Greenfield Library, 10:30 AM-11:30 AM, 802-529-6250

THREE BIRDS & STORMS 10:30 AM-11:30 AM-12:00 PM
Dive into three fun-filled music classes with
Adrienne, Danielle, and Marissa. Every Saturday
10:30 AM-11:30 AM, 802-529-6250

WHITE RBC clothing, accessories, apparel &
footwear, shoes and accessories for men, women
and teenagers. 200 Main Street, White River Junction,
802-362-4555

YOGA 10:30 AM-11:30 AM-12:00 PM
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monies with insurance or providers of rock, trees,
water, fire, etc., to make available specific Alexander
Technique Therapy, Alexander Technique Classes 10:30 am
520-21-21, info 521-4506

NETTIE DRUMMER Alexander and Osteopathy
Treatment sessions are more than 30 years of
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dance

ADQUA INTERNATIONAL POLKA DANCING Creative events for all ages. Activities include: internet auctions, contests, photo albums, and more. Visit www.adqua.com. Email: adqua@adqua.com; Tel: 800-855-4373.

EDINBURGH LINE UP Adult's six-week program into May, featuring a variety of step sequences of steps. Coordinator: Sherry L. and personnel: Jennifer, Josephine, Barbara, Ruth, Linda, and N. Ruth. Tuition: \$18 p. wks. For availability, Tel: 800-855-4373.

EDINBURGH LINE UP Adult's six-week program into May, featuring a variety of step sequences of steps. Coordinator: Sherry L. and personnel: Jennifer, Josephine, Barbara, Ruth, Linda, and N. Ruth. Tuition: \$18 p. wks. For availability, Tel: 800-855-4373.

SALSA DANCE CLASS Diamond! levels begin, starting May 13. Tuition: \$10 per 4-week session. Ages: 18 & up. Tel: 800-855-4373.

COUPON CRAFTS WITH CANDI Beginner level coupon techniques for savings. By Candy Clarkson. Brookline Library, Brookline, MA. Tel: 800-855-4373.

THAI SINGING & HEALING BOWL MEDITATION Guided sound bath programs. Tel: 800-855-4373. Tuition: \$10 per person for the ancient instruments. No age limit. Location: 3301 E. Pauline, 7-8 p.m. Tuition: \$10. Tel: 800-855-4373.

film

AFTER TIME FINE (JAPAN) documentary chronicling experiences of 10 U.S. veterans who have re-enacted the attack on Pearl Harbor. Tel: 800-855-4373.

REBIRTH & REVIVAL (JAPAN) former members award-winning documentary about life on the website. Self-taught young people are learning to play traditional instruments and share their knowledge of Africa. A pure education unlike no other. Tel: 800-855-4373.

BAPTISM OF FIRE (GERMANY) (16+) former members award-winning documentary about life on the website. Self-taught young people are learning to play traditional instruments and share their knowledge of Africa. A pure education unlike no other. Tel: 800-855-4373.

KING SAMSON (PALESTINIAN) (16+) former members award-winning documentary about life on the website. Self-taught young people are learning to play traditional instruments and share their knowledge of Africa. A pure education unlike no other. Tel: 800-855-4373.

SHAKIR WILDER (Tel: 800-855-4373)

THE GREEN HORNET (TV) (14+) former members award-winning documentary about life on the website. Self-taught young people are learning to play traditional instruments and share their knowledge of Africa. A pure education unlike no other. Tel: 800-855-4373.

THE GREEN HORNET (TV) (14+) former members award-winning documentary about life on the website. Self-taught young people are learning to play traditional instruments and share their knowledge of Africa. A pure education unlike no other. Tel: 800-855-4373.

MY CHILD IS GROWING FALL ISSUE (14+) former members award-winning documentary about life on the website. Self-taught young people are learning to play traditional instruments and share their knowledge of Africa. A pure education unlike no other. Tel: 800-855-4373.

STONE RESTAURANT WEEK (Tel: 800-855-4373)

TRIVIA NIGHT Teams of quick thinkers gather for a night of fun and friendly competition. Tel: 800-855-4373.

HYDRO FALLS WITH IMPROVED STABILITY (Tel: 800-855-4373)

YOGA THROUGH MOVEMENT (GERMANY) (16+) former members award-winning documentary about life on the website. Self-taught young people are learning to play traditional instruments and share their knowledge of Africa. A pure education unlike no other. Tel: 800-855-4373.

Watson WebSite: borderresponses.com/tour/ Tel: 800-855-4373

GENERAL CONSULATIONS (SINGAPORE) London Lawyer: Males and females from the International Center for Inclusive Health evaluate individual patients and health conditions. Tel: 800-855-4373.

LAUGHING DOGS (SINGAPORE) pet owners, petitters, and petitters can find help for pet problems. Tel: 800-855-4373.

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LISA GRAMMER: The author activist and founder
of Girls for Congenital Defects discusses her life-affirming
work and research on the environmental causes of
birth defects. 7 pm. The Auditorium of the Ethan Allen
Center, 21 Michael C. Doherty Drive, St. Albans.
Free. Info: 802-234-2345

MATTHEW LEVY: In "The Invention of
Architecture," the noted writing director
expounds the myriad valuable structures of the
20th century. Room 301, Peoples First Bank,
Burlington. 7 pm. Info: 802-860-1000.

MONTEZUMA: THE PIRATE REVENGE

CARE EXCHANGE: Peter Sturman of the Vermont
Center for Health Care Reform promotes ways
to reduce insurance administrative costs.
Kingsbury Auditorium, Montpelier. 10:30-11:30 am.
Free. Info: 802-362-3000

SARAH KARLSEN: Analyst of the Environment at
Health and Safety Ontario, Canada. The 2010 panel
discusses the use of benchmark control data
to measure the effects of energy use by patients
and health care providers. Room 205, Kingsbury Hall,
Johnson State College. 4 pm. Free. Info: 802-839-1030

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ART: See ART 10: 10:00 pm

BURGERS: BURGERS: See ART 10: 7:30 pm

THE GUARANTEE: I.A. Tolsun's production is a
fully staged musical comedy about the protection of
its success coming at a price. It stars a young man
who is in love with the wife of his business partner.
Johnson State College. 7:30 pm. Free. Info: 802-839-1030

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ADRIENNE HUNTER: The newest author of the New
York Times best-selling *The Kitchen House* discusses
her new novels and discusses *Their Can Be a Secret*.
Capitol Library, Montpelier. 7:30 pm. Free.
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BETTY KRAMER: Award-winning, John Deere
author. Her book *How to Build a Sustainable Childhood*
teaches parents how to raise healthy, happy children.
Wednesday, 7:30 pm. Free. Info: 802-862-0333

PUBLICATIONS FOR PARENTS WORKSHOP: PREVENTED

See ART 10: 8:30-9:30 pm

CONFIDENTIAL MEETING: Reading material on
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Burlington St., Albany. 7 pm. Free. Info: 802-860-8700

HEALTH FAIR: ANNUAL: JOURNALISTS FESTIVAL

See ART 10: 7:30-8:30 pm

MILLEN & SONS: See ART 10: 7:30 pm

OPEN MICROPHONE: An open-mic event
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Burlington St., Albany. 7 pm. Free. Info: 802-860-8700

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EDM star and Vermont expat Morgan Page will rock you ... in 3-D!

BY NOIRIA DONOVAN

On the surface, the names Morgan Page and Michael Jackson wouldn't seem to belong in the same sentence. And yet Page, a native Vermonter and two-time Grammy-nominated DJ and producer, and the late King of Pop do share at least one thing in common: an interest in unusual concert technologies.

For the electronic dance-music star's latest tour, dubbed "Morgan Page Presents An MP3D Concert Experience," Page incorporated a 3-D interactive technology originally created for Jackson's "This Is It" tour in 2009. At the Higher Ground Ballroom this Friday, October 13, Page will unveil a spectacular combination of music and visual effects designed to envelop performer and 3-D-glasses-clad fans alike in a deep, multi sensory experience.

"The whole idea is [to create] immersive environments," says Page, 32, in a recent email interview with *Vermont Days*. "It's not like a movie or anything," he continues, adding that a team of 30 staffers helped create the show. "We sit down and figure out which elements pair with the music and what sort of behavior happens."

Page describes an experience designed to mimic that of a 3-D film:

"There are some scenes where you're in a forest, and it feels like *Asterix*, and you're being pulled through a forest," he explains. "There are some where you are exploring a planet."

Jackson originally developed the 3-D technology for massive arena shows. But Page says the idea works as well in comparatively smaller rooms, too, such as the Higher Ground Ballroom.

"We've brought the 3-D show to 100+ person coliseums and 400+ person clubs with equal effect," he says. "You can experience the show in different ways — socially in part of a large, rousing party, or even solo as more of a private thing; it's amazing watching people react."

Page says the experience has had an effect on him, too.

"The 3-D show illuminates the music in a whole new way and changes the entire experience. It's even changing the way I write music," he explains. "I would love to



THE 3-D SHOW
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IN A WHOLE NEW WAY
AND CHANGES
THE ENTIRE EXPERIENCE.
IT'S EVEN CHANGING THE
WAY I WRITE MUSIC.

MORGAN PAGE

continues exploring the technology in ways that serve as a vehicle to express the music."

The roots of Page's interest in exploring larger concepts through music extend back to his high school days. While attending Champlain Valley Union High School in Brownington, he was already a DJ on the University of Vermont's student radio station WRLW 90.1 FM. His aptitude for technology laid the groundwork for later success. "College radio was a major factor," he says. "I discovered electronic music and then my love for crate digging and the industrial scene," he says. "But then was also an early interest in pro gear sequencing and synthesis."

That diversity of interests has served Page well. In addition to his original music, he's remixed songs by a wide array of artists, including R.E.M., Spice Girls, Madonna, Steve Vai, T. Rex, Coldplay, and the Flaming Lips, to name a few.

A young Page left a lasting impression on those who presided him in the local EDM scene, including Craig Mitchell, now an iconic figure in Burlington's house music. "I'm so proud of Morgan," says Mitchell, who recalls a teenage Page bringing

CDs of his music to Mitchell at the now-defunct record store Max Mix on Church Street. "I was blown away by his talent and his humility," Mitchell continues. "Over the years, after being nominated for two Grammy Awards and worldwide success, he still remains a humble man."

Page's drive propelled him beyond Vermont's borders to stand at Tomorrow's Collision, where his passion kept him moving further still.

"I have a lot of my friends from 'settling' and made their childhood dreams for the long road to the middle — living around home, get married and make some kids," says Page. "This path is totally fine, but I felt it didn't really resonate in Vermont and wanted to escape the small-town roots I was born into and learn more about the extreme music around the world."

Recognition began to come Page's way in 2003 thanks to his debut album, *Drifting Into View*. But it wasn't until 2008 when Deadmau5 named his song "The Longest Road" from his album *Electro*, this Page experienced widespread acclaim. That name garnered a Grammy nomination for Best Remixed Recording, Non-Classical. In 2011, Page was again nominated

in the same category, this time for his remix of "Poetry" by Nada Surf.

Page credits his success to his relentless passion and tenacity work ethic. He advises aspiring artists to do the same.

"Pursue your dreams, don't settle, and don't let anyone stand in your way, because you'll have to face many obstacles along the way," he says. "The most important thing is to put the time in. Spend at least three hours a day pursuing your craft, and you'll get there."

Mitchell agrees and thinks Page, like some other iconic Vermonters, can serve as an example to future generations of local musicians.

"Morgan Page ... [much like] Phish and Grateful Dead should be an inspiration to creative people young and old that the future looks bright," he says. "Get your shades ready, because the lights are coming."

Or better yet, get your 3-D glasses. ☺

INFO

Vermonter Page (Thursday, October 13, 8:30 p.m., at the Higher Ground Ballroom) to purchase tickets with Austin and Meier Law (\$10-\$21 for 3-D glasses).

sOUNDbites

BY DAN BELLES



PHOTO BY DAVID COOPER

Feelin' Groovy

It's Homecoming Week in the electronic dance music scene, so some emerging prodigal producers and DJs are returning to Vermont to rock local clubs. The big names, of course, are two-time Grammy nominee **MICHAEL PAGE**, who brings his DJ concert experience to the Higher Ground Ballroom this Thursday, October 17 (See the review on page 70) but Page isn't the only notable EDM expert coming home this week. On Sunday, October 20, dynamic EDM duo **LAZERDUST** will fly in to headline a special edition of **LAUREN'S** new mix-and-mingle series, Sunday Soundcheck at Club Metronome.

When last we left **DACK JOHNSON** and **CHRIS REICHARD**, the Staten Islander-balconetted duo had moved from Burlington to Miami and were flying under the decidedly more salacious banner **LAZERDUST PARTY DJS**. They have since moved to Los Angeles and, earlier this year, dropped the last two thirds of their name. Interestingly, the name change comes just as Johnson and Reichard had started making some serious waves in national dance-on-the-air circles.

As LPs, the duo notched a bit last year on a collaboration with mavin called "Get It Off." They followed that up with, among other projects, a well-received redux of Disc Maki to under **STEVIE SMITH**'s "Ooh" featuring **CHRIS REICHARD**. They also unleashed a typically playful take on **CHRISTIAN**'s "Body to the Ground." That review, mixed in 1998's now-jack-swing-led **Wise** magazine to the tune of one of the "Top 100 DJs to Keep on Your Summer 2003 Rotation."

That's not nothing. So why switch up the name now?

"The name originally came about pretty randomly and we just rolled with it," says Reichard in a recent phone call with Johnson in LA. "But

as time has gone on, it has become less representative of what we're trying to do, the music we're trying to make and the vibe of our shows."

Seize crazy club-args, there! (Cue the giddy crowd groaning.)

"We've never really been about spraying champagne on people or raging party raves," says Reichard. "We're into fun, weird music."

In other words, Johnson and Reichard have become more self-assured about their music, not just notation, but their original material, too. And the Party Six designation was becoming increasingly misleading:

"We've found a sound that we like, and the more we do that in, the less the name Party Six makes sense," says Reichard.

And just what is this new sound?

"The big thing has been combining Chris' and my styles," says Johnson. As a DJ, Johnson comes from a strong hip-hop background. He even used to teach lessons in hip-hop Bhangra in Burlington (I was one of his pupils, BTW). And I really, really sucked.)

Johnson explains that his interest in chill hip-hop beats didn't always jive with the Party Six club bangers.

"We've been trying to find a happy medium where we could merge these two styles together," he says. "We're pretty happy with the result of that new sound."

As an example, Johnson points to a new song, "I Think I Love You" that will appear on the duo's forthcoming self-titled debut EP, due out in November.

"I started working on it a year ago," he says. "It had more of a sample-based hip-hop vibe to it and it didn't fit the

Lazerdust Party Six vibe at the time. Until recently. We went back to it and found elements that we liked and were able to turn into a dance single."

Johnson describes the song, and Lazerdust's sound and style in general, as a "funk good, groovy sound" that moves away from the fist-pumping currently dominating dancehalls and incorporates elements of soul, funk and hip-hop into the dance music idiom.

"It still has a certain kind of energy that's fun," he says. "It's just a little funkier."

BiteTorrent

This guy is from the Department of Industrial Young People. Digital Kitchen and Arbutus have joined forces to jump out the latter's new **Pine Street** studio with beefed-up sound and lighting—which you may have noticed if you checked out **KAT BURTON & THE INDUSTRIAL KIDS** earlier this month. **SK** release show there last Friday. By letting up, Arbutus can not only take advantage of SK's stellar knowledge, but SK will have access to a significantly larger room in which to continue its recent run of great bookings. SK's Main Street location has a capacity of 240, Arbutus, meanwhile, currently fits 100 and has plans to bump that up to 300 by next year, which would make it the largest room outside of the Higher Ground Ballroom.

Neither SK's new **LAUNCH** nor **ALB's** new **WAV** would dish on specific sets in the pipeline, though **LAUNCH** has some "really interesting sets" on the horizon. Stay tuned...

SOUNDBITES BY PTO

HIGHER GROUND

www.highterrainandmusic.com



MIKE DOUGHTY
OCTOBER

UMPHREY'S MCGEE
THE UNION SERIES

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ARRIVING OCTOBER 21, 2004

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MARCO BENEVENTO

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AGE OF DAWN, PRIVATE BURN

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WED.16

burlington arena

PHARRELL WATSON 8:30 p.m. Free

HALLOWEEN: Scott Haze (country) 10 p.m., Free
WALKABOUT: Matt Hough (country) 11 p.m. \$10-\$12
Sage, FreeFRENCH FRIEZE: Jennifer Holmgren (folk)
The London Roots (rock) 7:30 p.m. \$12-\$14 AA
HIGHER CROWN: COINAGE LOUNGE: Big John (folk)
John & the Roots (folk). American Currents, the Cool Shift
7:30 p.m. \$12-\$14 AAJP-PLUR: This Guy with Great Ideas [rock] 7 p.m., Free
Kavinsky and the Indie 10s, FreeLUDWIG'S RESTO + CRÈME: Dan Quinn (folk) 7 p.m.
FreeMANHATTAN PIZZA KITCHEN: Open Mic with Lucy
Lugo 8-10 p.m., FreeNEKATI & NIKAT: A John + Courtney Specter [folk]
Jedidiah Tingle (folk) 8 p.m. \$10-\$12
October 10, 11 p.m. \$10-\$12
October 11, 12 p.m. \$10-\$12
October 12, 1 p.m. \$10-\$12GIRL TALK: GIRL & GULL: Chet Helms (jazz)
Katie 7 p.m., FreeBANDS REACT: Lettuce (jam) 7 p.m., Free
Jeffrey Sessions (folk) 8 p.m. \$10-\$12
October Show (jam) 9:30 p.m., FreeRED VELVET: Smoothie [rock] 7 p.m., Free
Cali (folk) 8 p.m., FreeTELEVISION KITCHEN: Common People (folk)
Thomas (experimental) 9 p.m. \$10-\$12
October 10, 11 p.m.SKINNY PANCAKE: Just Friends (folk/country/folk)
Night (folk) 9 p.m., \$10 minimum

central

BANDITS: Ben Keith (folk) 8 p.m., Free

SWEET SWEET: Open Mic with Julie Leach (vocals), Free

SKINNY PANCAKE: Joe Bonamassa (rock) 8 p.m.
Montgomery (jam) 9:30 p.m. \$10-\$12
October 10, 11 p.m.CLOUD NINE: The White Cities (folk) 7 p.m.
Lancaster (jam) 8:30 p.m., Free

MANHATTAN PIZZA: Open Mic 6:30-9 p.m., Free

champagne valley

ECK HAMM: Indie Sentence Quintet [jam] 7 p.m.
Free

CITRUS: Thirsty Fox (folk/bluegrass), Free

GRATEFUL DAIRY: Gabe Jarrell (jam) 7:30
p.m., FreeTHREE BROTHERS TAVERN: CJ Battle (jam) 10
p.m., Free

soberbar

THE X-FACTOR: Sober Rockstar (jam) 7 p.m.
Sober, FreeCLARE'S RESTAURANT & BAR: The Endorsements
10:30 p.m., Free

THE JAH PIZZERIA & PUB: Dennis Jackson/Fatman

10:30-11 p.m. Free. Open Mic 9 p.m., Free

INDIGO PLAZA: Open Mic 8:30 p.m., Free

PARADE PH: G.O. Goss & Jerry (folk) 2:30 p.m., Free

represent

HONKY TONK: The Shacks (jam) 10 a.m.-11 p.m., Free

HONKYTONK DOWNSTAIRS: Gary Peacock (bluegrass)
October 10, 11 p.m., Free

MORNING'S PIZZA: Tom Stockford (jam) 9 p.m., Free

PARKER PH: ED: Twila Night, Tyree, Free

PILLAR: Nocturne, Jason, Free

regional

HONKYTONK: Open Mic 9 p.m., Free

THU.17

burlington arena

HEIGHWAY & PLUM: RUSTIC JAZZ CENTER, MINN
Trenton Darke (jazz) 8 p.m. \$10-\$12, 21&+

DEBBIE TEA: Debbie (country) 7 p.m., Free

PHARRELL WATSON: Scott Haze (country) 10 p.m., Free

HIGHER CROWN: Ballroom (folk) 8:30 p.m. \$10-\$12 AA

JP-PLUR: Kavinsky with Heyer (pop) 8 p.m., Free

LUDWIG'S RESTO: Lulu (folk) 9 p.m., Free

PHARRELL WATSON: Open Mic 8 p.m. \$10-\$12 AA

JP-PLUR: Kavinsky with Melody 10 p.m., Free

MANHATTAN PIZZA: Indie Sentence with
Lancaster (jam) 6 p.m., Free
HIGHER CROWN: Ballroom (folk) 8:30 p.m., Free
LUDWIG'S RESTO: COINAGE LOUNGE: Scott Haze (country)
Lancaster (jam) 9:30 p.m., Free
JP-PLUR: Kavinsky with Heyer (pop) 8 p.m., FreeCITRUS & GULL: Jerry Johnson & Friends
(jam) 7 p.m., Free

RED VELVET: Cindy Stewart (jam) 8 p.m. \$10-\$12 AA

CLOUD NINE: Matt Hough (country) 8 p.m.
Lancaster (jam) 9:30 p.m., FreeRED VELVET: The Sticky Sault (jam) 7 p.m., Free
O. ANSE: Open Mic 9 p.m., Free

MANHATTAN PIZZA: INDIE SENTENCE: Gabe Jarrell (jam) 7 p.m., Free

RED VELVET: COINAGE LOUNGE: Scott Haze (jam) 8 p.m., Free

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SONG 10/17 MINDLIN ORANGE (AMERICAN RAP)

Off Color *MINDLIN ORANGE* might just be the weird band-name pen we've heard since the heyday of third-wave ska. But, given how good this mondo-wielding, North Carolina-based American duo is, we'll let it slide. MDO's recently released third album, *This Side of Jordan*, is a rich blend of folk, bluegrass, rock and gospel informed by tradition but firmly rooted in the present, especially lyrical. Touring in support of that record, the duo plays the Skinny Pussake on Burlington on Sunday, October 20.**southern**

BEE & KIMBER: I'm a Bee-Kimber, Honey! [folk] 7:30 p.m., Creatures

HOGG & PLACE: Hog-Jones and the Flock, [folk] 8 p.m., Free

HOBNOB INDIANA: Hob Nob Indiana [folk/bluegrass/punk] 8 p.m., Free

SWEET SWEET: Sweet Sweet [folk] 8 p.m., Free

RED VELVET: COINAGE LOUNGE: Scott Haze (jam) 8 p.m., Free

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SONG 10/18 SWEET SWEET (INDIANA)

SAT.19 **SAT.19** *burlington arena*

BACKSTABBERS: BACK TO OUR [rock] 7 p.m., Free

CRUNCH & MALT RESTAURANT: Crafty Vision [dinner] 8 p.m., Free

GLASS MASTERS: Reverbent (folk/bluegrass) 8 p.m., \$10, Creatures

HIGGIE HOG: Higgy Hog (jam) 8 p.m., Free

HIGGIE HOG: Higgy

SOUNDbites

CONTINUED FROM PAGE 21

Speaking of local venues with newly expanded digs, the Stomp Parcile in Burlington needs a new weekly series this Sunday, October 26, called Blazingo Brunch, which is, well, blazin'go... during brunch, that is.

The series is helmed by our local fiddler **CAKIE HARRIS**, who will enlist the help of some fine local pickers and players on a rotating basis from week to week. In addition to Elder, this week's band includes **BRETT MORGAN** on guitar; **MODERN GRASS QUARTET**'s **STEVE WAGGON** on mandolin; **CARINE'S PUPPY BUNCH** on banjo; and **BO SPURGEON**'s **NEIL GANTHERSON** on bass. Future Sunday sessions will see the likes of **JOE ELLIOTT**, **ADAM FREEMAN**, **PAT MILROY**, **D. RAVINS** and many others stringin' it.

New band alert! From the people who brought you **JASHPY RYDER**, **SHRIEK** and **INVISIBLE HORSES** comes the golden **SHRIEKING SHEA ORCHESTRA**, who are set to debut at Bird Square in Burlington this Friday, October 18. The band features Jasphy members **PAUL CIRONE** (drums), **JESSE TORRE** (drums), **TRAVIS ANDREWS** (trumpet), along with guitarist **DALE HUTCHINS** and trumpeter **DAVE PARCELLS**.

In a recent email, Cirone writes that the group came together so seamlessly to do what he longs for: Jasphy Ryder guitarist **DAK DOWNEY** himself if getting famous with his brother **GARI DOWNEY** and their band, the **SHRIEKING SHEA**. He adds that the band's goal — aside from stamping out local scenes working for Zack to come home to touring — is to "bring instrumentals back to Burlington on a semi-regular basis." He sees bands such as **DAISY & WEAPON** and the **ONE TWO** as reasonable comparisons.



PHOTO BY JEFFREY ST. CLAIR



PHOTO BY JEFFREY ST. CLAIR

Judging from the hypnotically spacey track "It Wouldn't Take Much," which the band recently made available on SoundCloud, I'm inclined to agree.

ALPINELOUNGE fans, take note: The band's long awaited debut EP, *Subnaut*, was finally released on Tuesday, October 15. We'll have a full review prior to their show with **LAKES** at the Higher Ground Showcase Lounge on Sunday, November 3. But in the meantime, we still say art-de-lorme! *ha ha*

Last but not least, we have a pair of local band name-changes to pass along. Please update your records.

First up, the band formerly known as **SPRITZ** should henceforth be known as **SPRIZZ**. This is presumably because of the other **SPRITZ**: *Aja*, a NYC-based

band whom I mistakenly caught at CMJ a couple of years ago because I thought I was going to see the VT-based **Spirit Animal**. BTW, if memory rights were still intact, I might add that *SPRITZ* is the name of a **Shirtless**. But I suppose *SPRIZZ* Anyway, catch **SPRIZZ** at the **Marchey House** this Friday, October 18, with **ONCE PENS** and **HIDDEN CHAINS**.

Next, the band formerly known as **PARKHARD** should henceforth be known as **PARKS**. Possibly. I find this disturbing, as I mean I can no longer harass **PARKHARD** about releasing their sophomore record — a follow-up to their excellent **Ghost Pipe**? However, it does mean I can harass **PARKS** about releasing their debut — perhaps this Tuesday, October 22, at **Nectar's**, with **LONESOME** and the **SMITTENS**. ☺

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NECTAR'S
& CLUB METRONOME

DOINA THUNDERS 16
& THE STORM

• 10/18/14

RICHARD JAMES & THE NAME CHANGERS

• 10/19/14
THE STATION 10/19/14 8PM-10PM

ARGONAUT & WASP

• 10/20/14
The Cellar 10/20/14 8PM-10PM

BIG MEAN SOUND MACHINE
NO BIGGIE! 10/19/14
10/19/14 8PM-10PM

CATS UNDER THE STARS
• 10/20/14

RETROBOY BO'S NIGHT
RETRO METRO

MI YARD
SOHO 10/20/14 8PM-10PM

LAZERDISK
SOHO 10/20/14

METAL MONDAY
• 10/20/14 8PM-10PM

POURS, LOVERS & THE SMITTENS
• 10/21/14 8PM-10PM

DEAD SET
• 10/21/14 8PM-10PM

LIVEATNECTARS.COM
10/21/14 8PM-10PM

POURS, LOVERS & THE SMITTENS
• 10/21/14 8PM-10PM

WT COMEDY CLUB PRESENTS
WHAT A JOKE! - COMEDY OPEN MIC

10/21/14 8PM-10PM

EYES OF THE WORLD

PRESENTS



Big Freedia Queen of Bounce

Tuesday, October 28,
Higher Ground,
Showcase Lounge.

SOCIAL THIS PAGE
WITH LAVIN
TO WATCH A VIDEO
SEE PAGE 6

**WIN
TIX!**

Go to sevendaysvt.com and answer 2 trivia questions.
Or, come by Eyes of the World (188 Battery, Burlington).
Deadline: 10/23 at noon. Winners notified by 5 p.m.

music

CLUB DATES
BOSTON AND BURLINGTON



FRI 10/19 MIKE COOLIDIGHT (ROCK)

Take Two once Doughy used to be in Seal Coupling, a band that infused mainstream intensity in the 1980s with catchy, offbeat singles such as "Circle" and "Super Sex Em." Despite the success, that was a dark period for Doughy, who at the time was a drug addict. Fortunately, he got clean years ago and continued playing music after the band split up. But Doughy never returned those old Seal Coupling tapes. Until now. His latest record, Circle Paper Box Joe, features 12 Seal Coupling songs reworked so Doughy originally intended them to be. Backed by a new band, he plays songs from that new record at the Higher Ground Ballroom on Friday, October 19, with opening support from **2000 HIPPIES**.

SAT 10/20 10:30

FRUIT MACHINES with Dan Zanes and Matt Hartman (jazz/world) 10 p.m. Free.

MIKE GALLAGHER (Perry-Music) (jazz/gospel) 8 p.m. Free. mikegallagher.com (802) 860-5420.

MICHAEL BLAKE BURGESS (jazz/fusion) 9 p.m. Free. michaelblakeburgess.com (802) 860-5420.

BLUES JAMES (Clegg/Tighe) 10 p.m. Free.

SHOGUN KITCHEN (Japanese) (Asian fusion) (open late) 10 p.m. Free.

SHOGUN KITCHEN (Japanese) (Asian fusion) (open late) 10 p.m. Free.

CONCERTS

BABYFACE (R&B-soul) 2 p.m. Free.

CHARLIE D. COX (Rock) at the House of Lurkin (10 Main St.) 10 p.m. \$10 advance.

FOOTLOOSE 4.0: The Musical Reboot (jazz) 10 p.m. footloose40.com (802) 860-5420.

THE REVEREND RAY-BROWN & TAP ROOM (soul/rock-n-roll) 10 p.m. Free.

TUFTS MUSIC HALL: Craig Peters (slambook) 8 p.m. \$20.

champagne valley

SHOWER (DJ New Sound Music) (house) 9 p.m. Free.

CITY LIMITS (dance party) within 84 Kart (10 p.m.) 8 p.m. Free.

TWO BROTHERS TAVERN (The Bumping Joes) 10 p.m. \$5.

PROSTITUTION

MIKE GALLAGHER (Perry-Music) (jazz/gospel) 7 p.m. Free. mikegallagher.com (802) 860-5420.

THE HOT PIZZERIA (PUB) (jazz/rock) 9 p.m. Free.

MOSS 3 PLACES (Stevie Wrights) (jazz) 9 p.m. \$10.

MONDAY NIGHT (jazz) 10 p.m. \$10 advance.

REVIEW this

The Lynguistic Civilians, Better Late Than Never

[SELF-RELEASED CD, DIGITAL DOWNLOAD]

Scall-sown rap often goes from hip-hop to boy-to-gal sitting in record offices to downtown high rises. But there's something to be said for making your name with limited resources and a whole lot of guile. Steve Burlington isn't exactly a hip-hop maven — it's small but active scene barely scratches the surface of what can be found in New York, Philadelphia or other metropolises. But Burlington's linguistic Civilians just might be the ones to bridge that geographical gap.

For the Civilians, the good times flow through each carefully crafted lyric on their latest album, *Better Late Than Never*, a follow-up to their 2004 debut, *A Hard Act to Follow*. With unadulterated rhymes matched with clever social commentary and sly banter, the album is potent. And where

the lyrics is sometimes lackluster, the discernible rhythm and overall production help save the occasional dud. "We've been together for three years, nobody is busy like us," the Civilians rap on "Festivus Fever," an album standout. For a group just three years old, the Civilians are definitely making waves, as evidenced by their hectic gig schedule and increasing regional audiences. And the LCAs have been a fixture on the local music categories of the annual Seven Daysies awards nearly since their inception. *Better Late Than Never* is further proof of that growth.

The group's youthful enthusiasm helps push its lyrics and dance-friendly production, on tracks "Good Times" and "Give In." Both are integrating tracks complete with blaring horn sections. And both tracks speak to the idea that it's not necessarily groundbreaking lyrics and poetry that drives the album. Rather, it's the club-friendly beats and breaks that really catch your attention. Of course, this is hip-hop, so vocals are inherently important. And the Civilians' rhyme schemes and flow are impressive. Even where things start to feel generic, rapper LC adds a feminine touch that helps differentiate



the Civilians from any group of dudes spitting rhymes on stage. But more than that, the LCAs simply make great dance music.

The Lynguistic Civilians bring fine musicianship to the table, and that sets *Better Late Than Never* apart. The Civilians employ illustrate that hip-hop isn't confined to large urban areas. Without the subtle Burlington references throughout the album, you could confuse them for a high-octane outfit from Brooklyn rather than the hawks of Lake Champlain. But regardless of geography, *Better Late Than Never* the Lynguistic Civilians deliver energetic, quirky vibes.

The Lynguistic Civilians play the Snowshoe Lodge in Montpelier Center this Saturday, October 19. *Better Late Than Never* is available at thelynguisticcivilians.com.

KAREN PHILIPPIKOWSKI

REVIEW BY PAUL LEVINE

"SWEETIE TRACKS"



Vultures of Cult, SVRF EP

[SELF-RELEASED DIGITAL DOWNLOAD]

Of all the musical trends in Vermont at the moment, the rise of surf music is easily the most random and inexplicable. Vermont is usually a few years behind on cultural trends. But, it's not like surf music has become all that hip at a national level of late. Sure, bands such as Best Coast, Real Estate and Surfer Blood have popularized certain elements of the style. But that development, meant to begin with, has largely occurred within the larger context of indie rock.

Surf music, especially the instrumental variety, hasn't really been "a thing" since *Pulp Fiction* in 1994. Which means the new crop of homegrown surf acts such as the High Livers, the Concrete Rivals and Torpedo Bunker, among others, are either close to 20 years behind the times, or way ahead.

The latest local group to test these waters is Vultures of Cult. On their recently released SVRF EP, the quartet known more for forays into high-



conceptual, dip-their-toes-into-surf music.

A brief intro track, "Prelude," sets a foggy scene. A lone guitar floats atop the sound of gently breaking waves with meandering lines and occasional drags of bent, reverber-drenched sustain. Then VoC dips in on the title track.

"SVRF" gathers momentum with a surfstaple: a staccato guitar line that lingers on one note before shooting the curl into a mid-tempo, Arctic-style melody. When it does lock in, the tune unleashes a sort of distorted "Marinor," complete with dicing octaves and guitar lines that nod toward the Dick Dale classic but eventually take on a sonorous life of their own.

"Vultures" is next and drifts back to the washout of the preceding track before finding sure footing. Guitarrista Justin Gonzo and Stephen Sharp make a fine pairing, matching sprightly lines against a languid play on the classic

"boom-bam-bam-bam-bam" surf rhythm. Bassist Keenan Boardman's weasy ride cymbals add to the sun-streaked sadness, while bassist Logan French hangs cooly in the shade.

Following "Interlude," which evokes a summer evening spent on a back porch smoking cigarettes and listening to the rain, the EP closes on "Thank God It's Doomsday." VoC's doomsday rant may generally emanate closer to Link Wray's bouncy melody-blitzkrieg iteration (think Wray's "Rumble") than Dale's poppy beach-blaster variety. And the swinging, jangled up "Doomsday" is a fine example, not to mention a fitting closer.

For the endlessly curious and creative Vultures of Cult, surf music may be nothing more than a quick beach vacation before they return to their day job of crafting epic, atmospheric epics — such as 2010's *Cold Blue*. But with SVRF EP, the band has brought back quite the reverie.

SVRF EP by Vultures of Cult is available at vulturesofcult.bandcamp.com

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Son(s) Ra

Born in Chicago and now based in Quebec, the **HYPNOTIC BEATS ENSEMBLE** features seven sons of Sun Ra Arkansas trumpet player Kelvin Phil Cohen. And whether playing the streets of NYC or on stages around the world, or collaborating with the likes of Miss Del, Prince and Herbie Hancock, they certainly do done old dad proud. The band delivers a mind-bending array of sound that, much like the father's group, traverses music universes, including jazz, funk, soul and hip-hop. That Saturday, October 19, the band plays Signal Kitchen on Burlington.



SAT. 10/19 // HYPNOTIC BEATS ENSEMBLE HIP-HOP/JAZZ

TICKET INFO: \$15-\$18

(Burlington), Out of Sight (online);
[adults] 8-10:30 p.m., donations.

MATTISON (Chris Taylor;
[adults], 10 p.m.) 4 p.m., Fri.

MON. 21

burlington area

HALLOWEEN, Family Night Live;
[adults] 7-10:30 p.m., Fri.

HIGHER SOUNDS FESTIVAL, Inside the Hotel [3rd Flr.] 7 p.m.
\$5-\$10.

HIGHER SOUNDS SHOWCASE, Lounge, The Token [3rd Flr.] 9 p.m.
\$10-\$15.

J-P PLATE, Jason Vito's Lounge;
Nightclub at Murphy's [adults], 11
p.m., Fri.

MANHATTAN PIZZA, Ristorante;
[adults], 5-10:30 p.m., Fri-Sat.

MURKIN'S BAR, Queen Square;
HOT [adults], 8:30 p.m., Sat.

NESTOR & HELI, Nestor's
Bistro [2nd Flr. 100 St. Second High
Rise], Nestor's Bistro [adults], 11
p.m., Fri.

ON TAP BAR & GRILL, Queen Square;
with live 70s/80s Rock.

RAZOR BEER, On Tap Blue [adults];
Lunch & Dinner w/ Taylor Smith [adults], 7
p.m., Open late, Squares Park.

TICKET INFO: \$10-\$15

RED SQUALE, Madision
Festival [adults], 8 p.m., Fri.

SHAWN JAMES, New York
[adults] with Cedella [hyp-hop];
8 p.m., Fri.

central

CHARLES 3, 10th Night, 8
p.m., Fri.

burlington area

KEITH KRAMER, Children's Wing
Atmos [1st Flr. Landry Center], 10 a.m.-
6 p.m., Sat.

KRIS'S PLACE, Seth Kriss' home;
post-pandemic swing, 8 p.m.,
Fri-Sun.

LAWYER'S BAR, Sophie Collette
[The Law], 8 p.m., Fri-Sat.

LIBRARY LOUNGE, Vermont State
Library [adults], 7 p.m., Fri-Sat.

NESTOR'S BISTRO, Nestor's Bistro;
7 p.m., Fri-Sat.

ON TAP BAR & GRILL, Queen Square;
with live 70s/80s Rock.

RAZOR BEER, On Tap Blue [adults];
Lunch & Dinner w/ Taylor Smith [adults], 7
p.m., Open late, Squares Park.

RED SQUALE, Madision
Festival [adults], 8 p.m., Fri.

SHAWN JAMES, New York
[adults] with Cedella [hyp-hop];
8 p.m., Fri.

central

CHARLES 3, The People's Cafe
[adults], 8 p.m., Sat.

CRABBY'S, 8, Kosher, 8 p.m.,
Sat.

DIRECT MUSICALS, Open Mic, 7
p.m., Fri-Sat.

EMPHASIS, 8, Central Valley

FIRE & ICE TAVERN, Winooski Hills Eatery, 8 p.m., Sat.

LEONARD'S BISTRO & CAFE, 10th
Street [adults], 7 p.m., Fri-Sat.

northern

RED SQUALE, 4th Mac & China
Room [adults], 7:30 p.m., Sat.

MANHATTAN PIZZA & PUB

TICKET INFO: 10th Night
with DJ Echoboy [adults], 10 p.m.,
Sat.

INDIANTOWN GOURMET, 10th Night
with DJ Echoboy [adults], 10 p.m.,
Sat.

WICKED'S BISTRO, 10th Night
with DJ Echoboy [adults], 10 p.m.,
Sat.

ON TAP BAR & GRILL, 10th Night
with DJ Echoboy [adults], 10 p.m.,
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RAZOR BEER, 10th Night
with DJ Echoboy [adults], 10 p.m.,
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CHARLES 3, The People's Cafe
[adults], 8 p.m., Sat.

CRABBY'S, Kosher, 8 p.m.,
Sat.

DIRECT MUSICALS, Open Mic, 7
p.m., Fri-Sat.

EMPHASIS, 8, Central Valley

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WICK

Back to the Land

"Of Land and Local," multiple venues BY PAMELA POLSTON

That is probably like bringing coal to Newcastle," said Michael Mercil as he introduced his 45-minute harp-and-flute film, "Covenant," at the Shelburne Farms Coach Barn. It was the second Burlington-area screening for "Of Land and Local," the first being at BCA Center the previous week. And those are just two of seven venues for BCA's sprawling, thematic exhibit comprising some 60 artists. Curated by BJ Hellerman, the multidisciplinary show is intended to "foster a dialogue about issues surrounding the Vermont landscape."

As we noted in an October 2 article introducing the exhibit, "Of Land and Local" is something in scale but skips the kind of

programming — speakers, panel discussions, etc. — that typically accompany such a regional exhibit. Even though he arrived in Vermont from Cleveland just last year, Hellerman certainly observed that Vermonters love to talk about their landscape and their agricultural past and present, that they naturally embrace the locavore movement and have, identically, a rather self-satisfied "sense of place." Moreover, for this exhibit, BCA partnered with the Vermont Department of Tourism and Marketing in association with the Vermont Agency of Agriculture, Food & Markets. Note the emphasis on marketing in the very names of those state agencies.

Yet despite all that, or perhaps because of it, Hellerman chose not to engage with didactic engagement. He intentionally allows the artwork to speak for itself. The "dialogue," if there is any, is internal, visceral or emotional, one between art and viewer. Or, perhaps, among viewers experiencing the work together.

Steadily, this review is not going to suggest how you should think about individual works in "Of Land and Local," or to weigh in on how "good" they are. In fact, I'm not even going to mention individual works — there are too many and the variety is enormous. Instead, I recommend that you adopt Hellerman's conceptual strategy and look at these works yourself with an eye to the ways different artists express their relationship to land, landscape and/or place. What, in turn, does the work bring up for you? Why was the artist chosen for this show? Sometimes it's from obvious. Hellerman may not want to tell us how to think, but he does want us to think. And here's the thing: He wants us to think about what we do.



Above: "Walking," International French/Flemish Biennial, by Pamela Polston
Left: "Gardener" by Bjorn Christensen



ABOVE

Lacking a studio space at the enormous university — which has, by his count, 4,000 studios and hundreds of buildings — Mercil had to decide to make the campus itself his studio. As he put it, he chose agricultural science

from a place he liked in "a smaller version of Shelburne Farms" and set up a "virtual painter" via remote broadcast right on campus. The painter, Mercil said, was "a nominal painter that the agricultural experience used in its part of a painterly life." Among the discussions of students who passed by his studio, the most common question, he said, was "What kind of animal is that?"

In an interview, Hellerman said he invited some non-Vermont artists to participate in "Of Land and Local" because "out of the wings we learn about ourselves is who we aren't." It's probably safe to say

HELLERMAN MAY NOT WANT TO TELL US HOW TO THINK, BUT HE DOES WANT US TO THINK.

that most Vermonters of verbal age could identify a farm animal, but that imagery was not the conclusion to be drawn from Mercil's film. Truth is, even if summarized by agrarian evidence, most Vermonters no longer work the land personally. And it is never a bad idea to remind where our food comes from and by what means. (For that matter, it's nice to be reminded that visionary Vermont legislation long ago determined we would not be surrounded by billboards.)

If Hellerman did want to tell us what to think, he might simply point out the similarities between farmers, who shape our rural landscape, and artists who create in a variety of other media. He might want us to see the myriad ways that both benefit us.

One last note: While most of the selections for "Of Land and Local" can't be seen conventionally in a gallery or other venue, one is online only. Be sure to check out Anna Rox's cartoon on the Burlington City Arts website. Now pursuing an MFA at the Center for Cartoon Studies in White River Junction, Rox (aka Sean Washington) was farming in Burlington's intervals when flooding from Tropical Storm Irene "drastically ended the growing season to August 2012." And there her graphic story begins. ☺

Full disclosure: Steven Duryea is a media sponsor of "Of Land and Local."

INFO

"Of Land and Local," a multidisciplinary exhibit, at BCA Center and Shelburne Farms Coach Barn. Through December 7 and October 23 (respectively). Other venues and dates: Caving Shanty & Sculpture Center in West Rutland through October 27; Fair Haven Museum Center through November 5; and Gelliery 2, Vermont Artisan Design Gallery in Middlebury through October 31. burlingtonarts.org

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TALKS & EVENTS

LIVE DRAWING FOR ARTISTS

Artist 16 conductor for their own music, musicians and students and audience. 10 am - 1 pm. Tickets \$10. October 19, 20, 21 & 22 at 10 am. Wednesday October 19, 20 & 21 at 1 pm. Thursday October 22 at 10 am. Friday October 23 at 10 am. Saturday October 24 at 10 am. Sunday October 25 at 10 am. Details: www.concertsbyartists.com or 802-860-1220.

LIVE DRAWING WORKSHOP

Artist 16 conductor for their own music, musicians and students and audience. 10 am - 1 pm. Wednesday October 19, 20 & 21 at 10 am. Thursday October 22 at 10 am. Friday October 23 at 10 am. Saturday October 24 at 10 am. Sunday October 25 at 10 am. Details: www.concertsbyartists.com or 802-860-1220.

PAINTERS PARTNERS AT THE EDGE OF THYSELF

Painters from around the country, including last year's winners, Vermont artist, Linda Egan, are invited to submit original artwork to the exhibition. Wednesday October 19, 20 & 21 at 10 am. Friday October 22 at 10 am. Saturday October 23 at 10 am. Sunday October 24 at 10 am. Details: www.concertsbyartists.com or 802-860-1220.

PAINTERS PARTNERS AND

PAINTERS PARTNERS: THE FINEST IN PAINTERS, MEMBERS AND FRIENDS. Painters' solo and group shows are presented by a committee. Friday October 19 at 10 am. Saturday October 20 at 10 am. Sunday October 21 at 10 am. Details: www.concertsbyartists.com or 802-860-1220.

THE ENGINEERING OF

ARCHITECTURE: WORKING WITH THE 20TH CENTURY'S ICONIC ARCHITECTS

Multi-layered, revealing principal and theoretical concepts, engineering, construction processes, calculations, drawings, sketches, 3D models and much more. Friday October 19 at 10 am. Saturday October 20 at 10 am. Details: www.concertsbyartists.com or 802-860-1220.

ART HELP PARTNERS: A collection of group shows featuring local artists and art. Through October 26 at 10 am. Details: www.concertsbyartists.com or 802-860-1220.

ART HELP PARTNERS: ENTRÉE EXHIBITION

Work by 10 young Vermont artists. Art Help includes: Shana Andry, Morgan Burke, Katie Gandy, Anna Hirsch, Elizabeth Knapp, Theresa Kostel, Julie Lefebvre, Kristin Loring, Emily Mirell, Kristin Morrissey, and Kristin Sauer. Details: www.concertsbyartists.com or 802-860-1220.

BORN AGAIN: Downeasters painting Vermont

Work by 10 artists from the Northeast. Art Help includes: Shana Andry, Morgan Burke, Katie Gandy, Anna Hirsch, Elizabeth Knapp, Theresa Kostel, Julie Lefebvre, Kristin Loring, Emily Mirell, Kristin Morrissey, and Kristin Sauer. Details: www.concertsbyartists.com or 802-860-1220.

ONGOING

BURLINGTON JAZZFEST

SAN ANTONIO, ALASKA EXHIBIT

Work in a variety of media by 10 selected Vermont artists. Through October 27 at Umlaut Books & Books, Center. Details: www.burlingtonjazzfest.com or 802-860-5042.

ART HELP PARTNERS: A collection of group shows featuring local artists and art. Through October 26 at 10 am. Details: www.concertsbyartists.com or 802-860-1220.

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TRIP SECRETARY AUCTION

Artist 16 conductor for their own music, musicians and students and audience. 10 am - 1 pm. Wednesday October 19, 20 & 21 at 10 am. Thursday October 22 at 10 am. Friday October 23 at 10 am. Saturday October 24 at 10 am. Sunday October 25 at 10 am. Details: www.concertsbyartists.com or 802-860-1220.

WORKSHOP: WHIRL & TIME

WORKSHOP: Whirl & Time, featuring the artist's life during a year-long journey. Featuring several new tenor pieces, performed in various locations, involving a total of 100+ stops throughout the year. Details: www.concertsbyartists.com or 802-860-1220.

WRITERS IN SPITE: VENICE IN THE LIGHT OF COMMUNITY

Artist 16 conductor for their own music, musicians and students and audience. 10 am - 1 pm. Wednesday October 19, 20 & 21 at 10 am. Thursday October 22 at 10 am. Friday October 23 at 10 am. Saturday October 24 at 10 am. Sunday October 25 at 10 am. Details: www.concertsbyartists.com or 802-860-1220.

WOMEN IN MUSIC: VENICE IN

Artist 16 conductor for their own music, musicians and students and audience. 10 am - 1 pm. Wednesday October 19, 20 & 21 at 10 am. Thursday October 22 at 10 am. Friday October 23 at 10 am. Saturday October 24 at 10 am. Sunday October 25 at 10 am. Details: www.concertsbyartists.com or 802-860-1220.

CARNAVAL & BARRICADE

WORKSHOP: Encounters 1-4, street music in carnival at the college's annual Carnival Concert featuring three other college students. Details: www.concertsbyartists.com or 802-860-1220.

PAINTERS AND EXHIBITION OF

CHARABIAKOFF: Paintings, large-scale drawings, sculptures and installations by Vermont artist, Charabia. Details: www.concertsbyartists.com or 802-860-1220.

REFLECTIONS OF TEARS

EXHIBITION: Paintings by local artists and installations. Details: www.concertsbyartists.com or 802-860-1220.

SHIBUYA & HIBA

Artists by 10 young Vermont artists. Details: www.concertsbyartists.com or 802-860-1220.

SHIBUYA & HIBA: REFLECTIONS

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ART

Fridays through October 26. At 10 am. Details: www.concertsbyartists.com or 802-860-1220.

THE FLUTTERING WORLD AND THE PRIVATE MUSEUM OF ART

Artist 16 conductor for their own music, musicians and students and audience. 10 am - 1 pm. Wednesday October 19, 20 & 21 at 10 am. Thursday October 22 at 10 am. Friday October 23 at 10 am. Saturday October 24 at 10 am. Sunday October 25 at 10 am. Details: www.concertsbyartists.com or 802-860-1220.

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RECEPTIONS

MARK HODGES: STOLEN TRUTH

Artist 16 conductor for their own music, musicians and students and audience. 10 am - 1 pm. Wednesday October 19, 20 & 21 at 10 am. Thursday October 22 at 10 am. Friday October 23 at 10 am. Saturday October 24 at 10 am. Sunday October 25 at 10 am. Details: www.concertsbyartists.com or 802-860-1220.

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EXHIBITION: Paintings by local artists and installations. Details: www.concertsbyartists.com or 802-860-1220.

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SOUTHEAST VERMONT ARTS COUNCIL 637-3713

ELIZABETH LILLIWELL "Birds in the Woods" (above) is a framed 16x16 inch colored pencil drawing. Through October 30 at the Chittenden Library, info 851-5806.

VIRGIL RAGGIO Works by local artist Virgil Raggio including Many Attitudes, Anne's Kitchen; three Bright, Peter Curtis, Sonoma Glass; Barns series, Robert C. Klein, Nica Mittell, Emily Simeonoff, Greg Gruen and Cole White; Through November 4 at the Barlow Art Center in Barlow, info 851-5816.

FRANKLIN H. KAPFER The Lawyer's House: photographs of the house and its collection of early 20th-century documents, artifacts and everyday artifacts. Through November 1 at Amy E. Miller's Gallery, Main Street in Bellows Falls, info 852-4328.

ERINNE CUTTHILL Monochromatic collage work and works in paper. Through November 19 at Vermont Journal in Burlington, info 852-2555.

GREGORY LARIBEE Drawings and charcoal on wood. Through October 15 at Studio 208 in Bellows Falls, info 851-2542.

HARLEY HORN Colorful representational murals depicting Vermont spaces for the summer of 2008. Located at the Vermont Folklife Center, 84 Main Street, 851-4454. There are numerous stops along Route 7A in Killington, info 852-5224.

JANE ANN KANTOR Go Your Own Way, a new mixed media installation made from recycled materials for the exhibition at the Vermont Folklife Center. Through October 30 at Memory Project in Burlington, info 852-3553.

JEAN-CHARLIE HUETTEAU Landscapes and tree pencil prints of transparent watercolor and pastel, many prints of the landscape. Through October 30 at Penseeauus Wilson's Burlington info 852-0202.

JEN LASHAW Landscapes (above) "portray an atmosphere of mystery and the unknown." Through October 30 at Memory Project in Burlington, info 852-3553.

JENNIFER COPE Paintings and photographs inspired by children's nature and ecology. Through October 30 at Willow River Arts Center in Rutland, info 851-3204.

KAREN DUN YOUNG Paintings by the Vermont artist. Curated by SAFA. Through November 30 at Spender's Art & Craft Showroom in Bellows Falls, info 852-8025.

"LANDS THAT ARE, BUILT BY FROM NEIGHBORS On September 10, 2008, the Vermont Friends' Bicentennial Commission, a committee of Vermont Friends, will celebrate the 200th anniversary of the construction of the first Friends Meetinghouse in the state. Through December 10 at Friends Meetinghouse, 200 Main Street, info 852-3598.

LORRAINE ALEXANDER IN CELESTINE'S GARDEN Life-size cutouts of the author's characters. Through October 12 at the Vermont Folklife Center, 851-4454. Free. Through November 15 at the Vermont Folklife Center in Rutland, info 852-3553.

MARY REILLY Paintings that can be described as portraits for memory. Curated by Mary Reilly, with assistance from Diane O'Keefe. Through October 30 at the Vermont Folklife Center in Rutland, info 852-3553.

MATT BISSETT Jetty Painting, an acrylic painting of a river bend in Newbury, Vermont. Through October 30 at the Vermont Folklife Center in Rutland, info 852-3553.

MURALS PROJECT: PAINTERS IN THE PAINTERS A collaborative between American documentary photographers Marjan Alexander, Elizabeth Price and Cuban street artist Treskun. Through December 10 at the Vermont Folklife Center in Rutland, info 852-3553.

SOUTHERN VERMONT ARTISTS ASSOCIATION Work by 20 artists from across the state. Through December 10 at the Vermont Folklife Center in Rutland. Info 852-3553.

SHAWN AND LUCILLE A multi-media project. Exhibitions include a film and a dialogue about issues surrounding the Vermont landscape. Through October 20 at Willow's Project in Bellows Falls, info 852-5224.

SKYLANE AND LOGIC A multi-media project. Exhibitions include a film and a dialogue about issues surrounding the Vermont landscape. Through October 20 at Willow's Project in Bellows Falls, info 852-5224.



Jane Ann Kantor

When's the last time you looked at a road map? Not the treasure hunt on your phone, but the road you unfold and spread out on your lap in the passenger seat of the car. Vermont artist Jane Ann Kantor has found another use for those paper relics—in her art. "I am exploring the map as medium, as a conceptual tool of abstract representation," she writes in a statement. "I often disassemble maps to twist the otherwise obvious to convey a completely different sort of information to the viewer." Her work is up through October 30 at Bourne Bros. Frame Shop in Bellows Falls, a show called "Go Your Own Way." Phew! "Don't Question It."

OF LAND AND LOCAL: In this abstract painting, scattered white dots represent individual trees, while a cluster of dots representing the Vermont landscape.

HEATHER MCGLYNN: To fit 100 pieces, sculptures that incorporate anything on hand, Heather McGlynn's art is a mix of found objects and discarded materials. She uses what we have around us to create unique miniature gardens.

ONCE UPON A TIME: Award-winning Storyteller and painter Elizabeth McElroy's whimsical mixed media art is on display. Through October 30 at Artistic Mediums in Bellows Falls, info 852-5255.

PAGE BLAISE-BLAISE: Encrusted metalized ceramic pieces featuring images of animals, seasonal fairs, charts, and more. Through October 30 at the Vermont Folklife Center in Rutland, info 852-3553.

PAUL MURPHY: "Dawn at Kilkenny" (above) is part of the Vermont Folklife Center's Through November 15 at the Vermont Folklife Center in Rutland, info 852-3553.

OLIVER CELIA-HAMPTON: Ceramic portraits, a study of history. Intriguing vessels that tell the stories of people, places, and events through archeology, anthropology, and more. Through October 20 at Willow's Project in Bellows Falls, info 852-5224.

PAUL AND HELEN: A multi-media project. Exhibitions include a film and a dialogue about issues surrounding the Vermont landscape. Through October 20 at Willow's Project in Bellows Falls, info 852-5224.

KAREN REED: An artist whose creativity with hot foil right onto the car or bus windows of artists near and across the country. Through November 15 at SAFA. Call before visiting her info 852-3553.

MICHAEL FRIEDMAN: The Light of Other Days (above) is a print reproduction of a 19th-century Japanese woodblock print. Through October 30 at North End Studio in Bellows Falls, info 852-8713.

MICHAEL GARNER: Women, Long, Thin—monoprints by the Vermont artist. Through October 30 at the Vermont Folklife Center in Rutland, info 852-3553.

SUSAN TEARE: The Art of Place (above) features landscape photography. Through October 26 at the Vermont Folklife Center in Rutland, info 852-3553.

THE ART OF SPACES: An annual event that explores the beautiful side of decay. The fine prints of Michael Gurney are on view at the Vermont Folklife Center in Rutland. Through October 26 at the Vermont Folklife Center in Rutland, info 852-3553.

THE GOLDEN HOSE (opposite) RESPONDS TO THIS FINAL ELEMENT OF LIFE (above) is a group show featuring work by artists from Vermont and New Hampshire, including Carol MacKenzie, Diane O'Keefe, and Diane Saenger. Through November 15 at the Vermont Folklife Center in Rutland, info 852-3553.

SOHO KIDS: Paintings by the 2007 Wolf in Cinema winner whose influences include vintage cameras, movie posters, and the像 of people from his childhood, and the recent past. Through October 26 at the Vermont Folklife Center in Rutland, info 852-3553.

VERMONT PHOTO GROUP: Through the individuals, groups, including partners, friends, foes, and adversaries who make America in their images, Vermont Photo Group presents the 2007 Wolf in Cinema winner. Through October 26 at the Vermont Folklife Center in Rutland, info 852-3553.

VERMONT HARRIS-GOLD BURGESS: Equine artwork makes waves across America in galleries, horse shows, and art fairs. Through October 26 at the Vermont Folklife Center in Rutland, info 852-3553.

WEIGHS OF VERMONT: Photography by Dan Dembinski, Tom LaFave, Lucy Potter, Jack Polley, and Sandra Stein. Acrylics by Dan Dembinski, Tom LaFave, Lucy Potter, and Sandra Stein. Through October 26 at the Vermont Folklife Center in Rutland, info 852-3553.

WATER ABOVE, ROCKS BELOW: Large scale animals inspired by the International Watercolor exhibit and the 100+ entries in the 2007 Vermont Watercolor and Drawing Competition. Through October 26 at the Vermont Folklife Center in Rutland, info 852-3553.

WEIRD FISHES: Works by three generations of one-of-a-kind influential Vermont or modern fine artists and PLC (Vermont's Lesser Inputs). Through October 26 at the Vermont Folklife Center in Rutland, info 852-3553.

overseas

40 PILARS OF SHAMROCK: A photographic retrospective of Contemporary Irish artist, Dennis O'Keeffe's work. Through October 26 at the Vermont Folklife Center in Rutland, info 852-3553.

ART EXHIBIT: Paintings by Nancy and Clark Gallaher and friend, Gordon. Through October 30 at the Vermont Folklife Center in Rutland, info 852-3553.

ARTHUR COHEN: Cooking techniques for tourism days, new recipes from his book, and Through November 10 at Americas' Peasant Market, info 852-3553.

BENJAMIN BRINS: Recent paintings of the rural cultural landscape, including tractors, boats, trains, and small buildings. Through November 15 at the Vermont Folklife Center in Rutland, info 852-3553.

BIRDS IN FLIGHT: Photographs, paintings and drawings by the New Hampshire artist. Through November 15 at the Vermont Folklife Center in Rutland, info 852-3553.

CARL MARSHALL: Sixty years' work for the Vermont Folklife Center. Through October 26 at the Vermont Folklife Center in Rutland, info 852-3553.

CARLY ROBERTS: "Whale watching" (above) is part of the exhibit by the Whales of Woodstock artist, Heidi and Greg Horning. The small mammals are the land's most important part of life for the Horning family in Jamaica, New York. Through November 15 at the Vermont Folklife Center in Rutland, info 852-3553.

CAFFY STEPHENS: Whimsical and colorful oil paintings. Through October 26 at the Vermont Folklife Center in Rutland, info 852-3553.

CAZIER ROBERTS: "Whale watching" (above) is part of the exhibit by the Whales of Woodstock artist, Heidi and Greg Horning. The small mammals are the land's most important part of life for the Horning family in Jamaica, New York. Through November 15 at the Vermont Folklife Center in Rutland, info 852-3553.

CAZIER'S WHALE INSPIRED DRAGONFLIES: Whimsical oil paintings and prints by Heidi and Greg Horning. Through October 26 at the Vermont Folklife Center in Rutland, info 852-3553.

CHERYL HOBSON: "The Art of Place" (above) features landscape photography. Through October 26 at the Vermont Folklife Center in Rutland, info 852-3553.

THE COTTAGE PROJECT: VERNON 2008 (left) is a collection of original artwork by Vermont artists. Through October 26 at the Vermont Folklife Center in Rutland, info 852-3553.

CHUCK GALLAGHER: "Giant Fish" (above) is a painting by Chuck Gallagher. Through October 26 at the Vermont Folklife Center in Rutland, info 852-3553.



'Aviary' Before flying south for the winter, birds of all sizes make a pit stop at BigToes Gallery in tiny Rochester. Get up close and personal with birds of prey in Ted Merrick's striking photographs, admire the plumage in paintings by Gail Beyoung and Nancy Taplin. Winged creatures alight in the collage work of Vangjaja Bagdasarian and Marcy Remmunda and, and Jenny Lang, Klopf Schell and Tom Head show their wooden carvings of birds. The reception is Sunday, October 28, 3-7 p.m., and the show runs through November 23. Featured: "Barbarus Goshawk" by Ted Merrick.

FROM THE HABITATS TO THE SEE PLANTS
THREE IN ONE By David L. Johnson
A visual history of Vermont's wetlands. A travelogue of the state's most interesting habitats, from small regaled for only visitors can afford to buy. Through December 1 at Mountaineer Museum of Vermont in Middlebury. Info: 802-388-0300.

KRISPT SHAW Working artist Krispt Cawson, Manchester Chen, Ethan and Samara, Sophie Weston, Diane Biederman, Sherry Wertheim, Ruthie Wissner, and others — the Art of Craft exhibition, Oct. 17-Nov. 17, 10 a.m.-4 p.m.

LUCIA HANLEY About 700 acrylic and watercolor car images by the Massachusetts artist. Through December 18 at Hobart, Hobart & Loring in Manchester. Info: 225-9300.

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CONCERT

October 26, 2013

60TH ANNUAL PIERRE ELPOUR

Concert 1: From the Fields Farm

MATCH

John Michael Howell (Pianist)

Ariana Robison

cello

Ronald Scatizzi

baritone & narrator

Saturday, October 26, 2013
6:00 pm at the
 Flynn Center for the Performing Arts,
Burlington

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ARTISTS: Quinn Slatkin, Tracy Slatkin

PERFORMERS: Ariana Robison, Ronald Scatizzi

PIANO: John Michael Howell

CONDUCTOR: Pierre Elpour

PROPS: Brianne Howell

STYLING: Kristin Howell

PHOTOGRAPHY: Brianne Howell

STYLING: Kristin Howell

SOUTHEAST AREA SHOWS 48, PAGE 101

ENTERTAINING THE SEASIDE THROUGH 10 SETS OF STUFF Works by Boyle T. Neff, Corcoran, John Lowell, Sandra Shire, Julie Parker Smith, and Sundaram Through October 31 at Cognac Center in Huntington. Info: 516-539-3004.

REINHOLD AMERLING

ABSTRACT A series of fifteen oil paintings depicting landscapes, figures, and architectural scenes of the New England coast. Northwest Landscapes. Through October 20. 404. 6005-01 Art Galerie, First Center, Greenwich, Conn. Info: 800-529-5600.

BOOK SALE The 16th annual fall list of new books. **BOOKSELLERS** 1400 fine drawings, maps, prints, documents, and ephemera. "The Library of the 20th Century." \$100. Fall auction. Through November 21 at Salt Peat Art & Design, 401 W. 57th Street, New York City. Info: 212-582-8085.

BOWLS Ceramic objects ranging from miniature buildings to sculptures weighing a half-ton. **BOUDINOT** "THESE HONORED DEAD PRIVATE AND NATIONAL COMMEMORATION" An exhibition of 140 items, including portraits of Civil War veterans, artifacts, and documents, marking the 150th anniversary of the Civil War. Huntington on the Long Island Sound presents an inspiring exhibit. Through December 12 at Sylvester Museum & Archives Center, New York University, 100 Washington Ave., Brooklyn. Info: 718-635-1013.

BRITISH AND SOUTHERN: REBELLION'S CIVIL WAR GENERATION An exhibit of photographs, flags and artifacts from three houses of the Civil War document early life in the South. Through December 20 at the Bronx Museum of the Arts, 1080 Bruckner Boulevard, Bronx. Info: 212-531-1000.

CHARLES FRAZIER An exhibit featuring stories, art, historical and cultural materials with some 100 first-edition books. **CHICAGO LITERATURE** Authors Bradford Tandy, Goldberg, Antonska, Brown, Koen, Baumstein, Gans, Gans, Lazarus-Pfeffer, American, Turner, Olson, Trumbo, Laura Zinkin, and others. Through December 12 at the Chicago Cultural Center. Info: 312-744-3000. National Institute of Letters, Chicago. Info: 312-733-1000.

CHICAGO MUSEUM OF SCIENCE AND INDUSTRY "Miracle Beach" (landscape) a 15-foot-tall model of the beach, sand dunes and water. Through October 23 at Shedd Aquarium. Info: 312-524-2000.

chimpanzees in art

CHIANG ALI: INHERITING CHINA Works by a master of model and mobile artists. Through October 20 at Claffey Art Center in Holland. Info: 716-720-0209.

CHRISTIANE KLEINERLICH

COLLECT An international exhibition featuring the work of 100 artists from 20 countries. Curated by Marlene Hoffman. Through November 10 at Jackson's Fine Art, 1000 Park Avenue, New York City. Info: 212-537-5600.

BLACK HAWK HOMEGROWN EXHIBITION

COFFEE An international exhibition featuring the work of 100 artists from 20 countries. Curated by Marlene Hoffman. Through November 10 at Jackson's Fine Art, 1000 Park Avenue, New York City. Info: 212-537-5600.

COOPER SCHOONER "Rock Pictures" (photographs from the 19th century) and "Sea Pictures" (photographs from the 19th century) from the collection of the National Maritime Museum. Through December 20 at the National Maritime Museum, Greenwich. Info: 0181-860-8000.

DAVID E. DODDREN Painted Windows. Installation of 100 windows at his residence. Through November 10 at his home, 1000 Park Avenue, New York City. Info: 212-738-8383.

DUSTY BROWNSTAFF Paintings by the Belmont artist. Through November 10 at ARTS & STUDIO, 200 Greenwich Street, New York City. Info: 212-358-3000.

ELIZABETH FAULKNER "Womadair," a visual memoir of her life as a dancer, actress, and author. Through October 20 at Exposition Hall, Middlebury College. Info: 802-365-3000.

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STACEY STRICKOFF & GORDON PURRMAN

THE STORY OF AN IRISH COOK A collection of 100 oil paintings on 8x10" style of 19th-century American and Irish families. Through November 20 at Strickoff Art Center. Info: 212-547-4550.

THE THIRTEEN STORIES AT LAVENDER SPRINGS AND ART

THE THIRTEEN STORIES AT LAVENDER SPRINGS AND ART An exhibition of 13 installations in the Lavender Garden. Curated by Barbara Kasten, it shows the children of the 14 artists involved in the project. Through November 20 at Strickoff Art Center. Info: 212-547-4550.

THE UNHOLY MUSICAL MUSICAL OF POMONA WISDOM

AN UNHOLY MUSICAL MUSICAL by the late Pomona Wisdom. An exhibit curated by the late Pomona Wisdom's widow, Richard Wisdom, to show the children of the 14 artists involved in the project. Through November 20 at Strickoff Art Center. Info: 212-547-4550.

UNSUBMISSION Unsubmissions by the Vermeer artist. Through February 20 at Gwinnett Museum, info: 404-422-3200.

WEIRD ACCORDS: THINKING SPICE

WEIRD ACCORDS: THINKING SPICE An exhibition that marks the 150th anniversary of a replica of Aspinwall "Willy-Wallace," which was manufactured in 1852. It also shows what is now Mount St. Bernard Hall, through October 20 at the Middlebury College Museum of Art. Info: 802-365-3450.

northwest

ALICE BIRNEY "Women Sleuths" explore all sorts of mystery and suspense these days. Through November 4 at Poetry Perse, 261 West 57th Street, Info: 212-580-5500.

ANNEKE GREENING & STASIA LARSEN Landscape by the two French painter-wives of Edouard Manet, reinterpreted by Sophie Bertrand and Christopher Larson. Through October 20 at James Cohan Gallery, 520 West 24th Street, New York City. Info: 212-505-0000.

CAROL MACDONALD "Big Thread" is a series of fiber art pieces that explore the meaning of personal and spiritual journeys, memory, and the search for meaning in the context of community life processes and communities. Through October 20 at the RBC Art Center in Monroe, Info: 206-561-8550.

CHARLIE TRIMBLE "Photographs of the Midwest" will be shown at the National Endowment for the Arts' Ziegfeld Foundation. Through October 20 at the National Endowment for the Arts' Ziegfeld Foundation. Info: 202-264-4500.

CHARLES E. BLACK "Monogrammists" (watercolor monograms) will be exhibited at the National Endowment for the Arts' Ziegfeld Foundation. Through October 20 at the National Endowment for the Arts' Ziegfeld Foundation. Info: 202-264-4500.

CLAUDE LALANNE "No Man's Land" (metal sculpture) will be exhibited at the National Endowment for the Arts' Ziegfeld Foundation. Through October 20 at the National Endowment for the Arts' Ziegfeld Foundation. Info: 202-264-4500.

ELIZABETH GARDNER "Believe in Me" (oil painting) will be exhibited at the National Endowment for the Arts' Ziegfeld Foundation. Through October 20 at the National Endowment for the Arts' Ziegfeld Foundation. Info: 202-264-4500.

ELIZABETH H. NELSON Oil and mixed media. Through November 15 at Northeast Kingdom Artisans' Guild, 500 Main Street, Stowe. Info: 802-254-3888.

GREGORY J. COLEY "Contemporary Photography and Photo Acquisitions" (photographs) will be exhibited at the National Endowment for the Arts' Ziegfeld Foundation. Through November 15 at Northeast Kingdom Artisans' Guild, 500 Main Street, Stowe. Info: 802-254-3888.

KEN HEATH & GARRY BLANDFORD In "Public," using simple materials of wood and steel, the two artists create abstract sculptures. To see the art of Elizabeth Puryear, visit the website. Through October 20 at Uptown Art Space, 300 Main Street, Stowe. Info: 802-254-3888.

LINDA HOGG "THE RHYTHM OF EAST MEETS WEST" (mixed media). Through November 15 at Northeast Kingdom Artisans' Guild, 500 Main Street, Stowe. Info: 802-254-3888.

MARY KELLY "Mary Kelly" (oil painting) will be exhibited at the National Endowment for the Arts' Ziegfeld Foundation. Through November 15 at Northeast Kingdom Artisans' Guild, 500 Main Street, Stowe. Info: 802-254-3888.

MARY KELLY & GORDON PURRMAN "The Northern Lights" (oil painting) will be exhibited at the National Endowment for the Arts' Ziegfeld Foundation. Through November 15 at Northeast Kingdom Artisans' Guild, 500 Main Street, Stowe. Info: 802-254-3888.

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student artists. Through November at the 101 Koenigsberg Center in New York. Info: 212-989-0700.

LIVING COLOR: THE GREENBERRIES A group exhibition featuring 100 international artists. Through September 5 at the Montréal Museum of Fine Arts. Info: 514-875-1800.

LESLIE SCHAFFER A solo show of acrylic, charcoal, watercolor, pencil, pastel and sculpture. It explores experiences of a variety of media, from painting to ceramics, stone, wood and metal. Through November 11 at Carlo Lanza in Mississauga. Info: 905-668-0800.

LEON KARAVYAN A solo exhibition of large-scale oil paintings. Through November 15 at Galerie Art et Architecture. Info: 514-387-5000. www.artetarchitecture.com

DIKOKA ARTISTS Works by Andrea Jean Brody, photojournalist and master Mapple Yousaf, painterly Genevieve Gaignard and ceramicist Marlene Klimstra. Through November 15 at Dikoka in Toronto. Info: 416-595-2800. dikoka.com

ENRICO POGGIO Geometric Crochet is a solo show of hand-knitted textile art. Some continue geometric physics, mathematical estimation theories. John Paul Johansen's art photography celebrates an American and Latin American plein air tradition. Through November 15 at Galerie Art et Architecture. Info: 514-387-5000. www.artetarchitecture.com

SHAKES OF INNOVATION The Miloshevic Archive, chronicling 20 years of innovation during the 20th century, is the focus of this exhibition, marking the 20th anniversary of the gallery's founding and the 20th anniversary of the year. Through October 23 at Galerie des Arts du Centre in St. Jérôme. Info: 450-733-0000. gadac.ca

BAKET BODHISATTA "The Rebirth of Jizo" and "Dancer" feature portraits of women in period kimonos, such as monastics at the Fudoin monastery, a University-affiliated group that stages protests against. Through December 31 at Shinkokuji Museum. Info: 447-0301.

CALL TO ARTISTS

& CALL FOR ARTISTS Journal Artis Gallery is seeking artists for its 10th bi-annual open application for

2010 Public Art Call. Submissions must be submitted by April 15, 2010. Details at artis.ca. Submissions are limited to one artwork per artist. All work must be original and have not been exhibited in their works and practices. Juried. Info: Judith Morris-Gillies, Artistic Director. Info: 514-398-0000. artis.ca

CHILL TO LEADERSHIP The StartUp Competition. The Business Museum & Criteo (Criteo.com) are teaming up for its fifth annual competition for startup entrepreneurs and early-stage companies. Info: 514-287-1100. start-up.com

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OF LAND AND SEA A multi-site gallery exhibition featuring 100 artworks from 50 international artists examining the theme of the environment. Through September 23 at the Royal Ontario Museum. Details at royalontario.ca. Info: 416-977-6500.

WHITE CLOUDS Monochromatic paintings. Through October 23 at Galerie Galerie de l'Est. Info: 514-491-4700.

Regional

JAN SABADIA Works by 25 artists. Through October 23 at the Art Association of Greater Victoria. Info: 250-412-2000.

PREMIER TRADITION AND MODERNITY: THE RISE OF FAN TAICHAOYI Chinese ink-wash works in paper and calligraphy by one of the most important and oldest Chinese artists of the modern era. Through December 10 at the Royal Museum, Burnaby. Details at royal.ca. Info: 604-542-2600.

GAIL CHISHOLM "Hill Town," a collection of glass sculptures that explore the theme of movement and motion. Through October 16 at the Royal Museum. Info: 604-542-2600. royal.ca

IT'S WOULD MAKE A HEART OF STONE HOLLOWED SOLIDNESS, VULNERABILITY AND RESILIENCE AT VITRE

TRICORNERED An exhibition of 19th-century medical and dental documents and illustrations of worms for the first time brought together during the 150th anniversary of the Royal College of Physicians and Surgeons of Canada. Through October 23 at the Royal Medical Museum. Info: 416-971-6500. rmhc.ca

LINDA KREMER "The Evolution of Photography: Women Photographers and Their Impact on Art." Photo exhibit. Through November 13 at the Royal Museum. Info: 604-542-2600.

PEACE: THIS WILLARD SLATE A series of art and 100 slates of engraved musical instruments. Through October 23 at the Royal Museum. Info: 604-542-2600. royal.ca

WALKABOUT: TRANSFORMATIVE PHOTOGRAPHY FROM THE MUSEUM OF AUSTRALIA An exhibition from the mid-19th century onward that depicts culture and issues in Australia. Through November 13 at the Royal Museum. Info: 604-542-2600. royal.ca

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ILLUSIONIST TAQUERIA PRESENTS A FACILITY IN OUR PARTNERSHIP. Local artists are invited to submit a site-specific or site-related work for our exhibition. The exhibition will run from July 1 to August 15, 2010. Details at illusions.ca. Submission deadline: July 15. Details at illusions.ca

FEST 2010: PHOTOGRAPHY SHOT Contest—winning photos will be displayed in our exhibition walls. Details at festivalduphoto.ca. Info: 514-287-1100. festivalduphoto.ca

FESTIVAL DU NOUVEAU CINÉMA PRESENTATION OF THE FILM COMPETITION. Details at festivalduphoto.ca. Info: 514-287-1100. festivalduphoto.ca

HEIGHWAY AND SHAW 2010 New City Art Center invites you to "Rockin' Out" in our annual silent disco held during the day and night at the historic former Shaw School. All you have to do is come in costume, turn up the volume, and rock out. Details at newcityartcenter.org. Info: 416-595-0000. newcityartcenter.org

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Andrea Wyeth Among (Detail), Thompson Mountain, oil on canvas, 1948, by Andrew Wyeth. © 2009 Andrea Wyeth Foundation for the Visual Arts, Inc.

Wyeth Vertigo

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movies

Frances Ha ★★★★

Watching Frances Ha, the first feature film from Greta Gerwig in the small-town Brooklyn setting we know, twice: funny and attractive, but there's a significant difference. Greta has built a career at the poster click for the *Times* Page-Dolan-Geoff.

The MPAA is certifying *Nathaniel Branden* and rated it R for bubbly, raunchy cross-dressing who wants to look less appealing, passing over to culture. She's a chick, she's a chick, but there's a significant difference. Greta has built a career at the poster click for the *Times* Page-Dolan-Geoff.

In contrast, the character Greta has played from her amateur days to her brushes with Hollywood, have always pursued exquisitely discernible interests. Her last has been more the case than with her latest, greatest performance.

The subject of *Nathaniel Branden* new film — which Gerwig co-wrote — is nothing less than the title character's more like Jameson as the real-world backstory to his artistry. The actress is a fully fleshed-out nature in the role of a not-so-naïve college graduate not quite getting her act together, perhaps because she's having too much fun being smart and pretty and promising in the New York of her dreams.

Laurence Anyways ★★★★

You may not have heard of Xavier Dolan, but you should have. He's a Quebecois filmmaker who looks like the young Johnny Depp, and the last three movies he directed premiered at Cannes. His fourth won a prize at the Venet International Film Festival and played last week at Migraine's *French du Novembre* Cinema Bar 24.

Dolan's movies may be sheltered, but they're highly accessible. "For me, there is no such thing as culture movies," an opposition to commercial cinema," Dolan recently told the *Montreal Gazette*. His first three films are all lost souls with Evelyn, bizarre songs and writing results. His characters are gay, straight, old and trans, people with many individual feelings. Their stories are complex emotional territory, but Dolan's filmmaking pulses with color, and he artfully adapts to music video full. Check out *I Killed My Mother* and *Heartbeats* (his next video and Netflix instant), and you may be reminded of Almodóvar.

Laurence Anyways, which plays this weekend at the Veneza, is his most accessible movie. It's Dolan's third and most ambitious movie. At nearly three hours, it's a language lesson it needs to be. But it's still an absorbing drama of a relationship between two people, perhaps the best one in health care partner hospital beds.

Laurence (Mélanie Bernier) a writer and schoolteacher, bears a name that is comically worse in French — hence the film's

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WITH THE LAYER APP
TO WATCH MOVIE TRAILERS



3500 PAGE 9

present: her passion, her dance and Si-phot, her companion and best friend, played sharply by Shirley Bassey, daughter of fitting. The relationship is a startlingly original one. Without a second thought, *Frances* turns down an invitation to move in with her boyfriend because, she explains, she's promised to stay through the end of the lease and Sophie will likely want to renew it. That's the end of that, but her boyfriend is barely a blip on her emotional radar.

The plot that rads her world comes when Sophie not only doesn't renew the lease but moves the guy she've made of together, then moves to Japan with him. *Frances* was still behind but is now completely lost in it. The belief of the picture concerns her ultra-cautious attempts to get her bearings.

If you're experiencing a range of déjà vu, it might be because Bassey has been here before. In her first film, 1999's *Killing and Dying*, Shirley examined the difficulty a certain type of person can have accepting the gravitational pull of culture. The difference between the two films comes down to the effortless charm, charisma and talent of dancing, who, it's missing to consider, was 12 when *Branden*'s debut was released.



THE YOUNG AND THE AMUSED *Frances Ha* features a coming-of-age as it does in *Laurence Anyways*, drifts from adulting to adulthood.

Here comes the real-world *Laurence*. After making *Branden* together in 2010, Gerwig and Bassey started a real relationship that developed into a working relationship and eventually, as shown on *Frances*. He begins, like a romantic one: "Today the guy, the industry's most valuable power couple, and she's like me, not immediately, as a new man."

Before, he reads sources mysterious like Moleskine or the *Reading*. With a world-view new novel more focused that of her own music he's produced something entirely unexpected — a strong, life-affirming portrait of a self-motivating young woman who's a work in progress.

Packed in luminous black and white by Ivan Levy and filled with references to the French New Wave that nobody will get (big fan of Georges Delerue's *Die Hard* scores, are you?), it's possibly the year's most

revolutionary film. As Gerwig pointed out, it's quietly damn conventional.

"Movies tell us so little as what's important in the narrative of our lives and what means count. At the only moment that counts is whether or not he likes you, that's not good enough."

That's right. That is a movie about girlish, breathless, inexpressiveness in which no lady fails us less in the way of a last but lovable sex looking for her place in the world. In the hands of these filmmakers, that's good enough and then some.

KICK KISINAK

INFO

ROMANTIQUE and *Laurence Anyways* Sunday October 20 at 4 p.m. at the Main Street Cinema. *Laurence* is \$12. Buy tickets at www.mainstreetcinema.com.

REVIEWS



tale. After a few years of happy collaboration with Fred (still more *Fredfridge*, played by Benoît Clement), Laurence informs her he wants to become a woman. He wants any of the reasons like she still loves him. He still loves her.

Dolan has set this scene in 1989 when Laurence's announcement would have been considered more radical than today. Fred, more tyred and understanding, says, "I understand why you have a desire to transform" in order that the adjustment proves no difficult that she anticipates. We watch the couple's relationship evolve in the '90s

through breakups, makeups and butt-kicking moments of emotional combustion.

Dolan keeps the focus on the characters' state of mind, all but dodging means of technical devices such as hormones or makeup. In certain scenes, the filmmaker lets these states of mind take over the screen, resonating them to images such as the shower of ice water that drenches Fred as she separates from him. *Laurence* and *Frances* probably grew very well with audiences watching on screen as a musical number. The period setting — which otherwise seems anachronistic — gives Dolan opportunities for

flamboyant, exuberant costumes and sets, which he uses to keep us focused even when the relationship talk becomes a bit of a drag.

If *Laurence* is something of a mopey, infatuated, male or female — the type of person who deserves sensitivity in terms like "magenta" and "violet" — the film is a flavorless woman's make-up for it. Clement is a florid, especially in the scene where Fred confronts the strengthen who regularly goals at her and is attacking Laurence. Equally striking in various French scenes Stefanie Sayes as Laurence's mother who's been through her share of upheaval and grows in the ice change she's had.

Can romantic love survive such a transformation? Are physical restrictions and cultural norms less powerful than the sensations greedily that connects two people? Dolan never gives answers to that question but he peers it with fire. The young filmmaker's next movie is a thriller, and I'm more ready to watch his own transformations in full.

HAROLD HARRISON

INFO

Laurence Anyways will be screened on Wednesday October 16 at 7:30 p.m., 8:30 p.m. Saturday October 19 at 4 p.m. at the Main Street Cinema. *Laurence* is \$12. Buy tickets at www.mainstreetcinema.com.

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SHOWTIMES

TUE 10/20 THIS WEEK / A VERMONT TIME-SLIP SET TO CHANGE WITHOUT
NOTICE. TURN TO PAGE THREE FOR DETAILS.

BIG PICTURE THEATER

8:30/9:30 Sat (off-peak), 10:30/11:30 Sat
11:30 Sat, 11:30 Sun

MONDAY 10 - *Phantom '70*
Cloudy With a Chance of Meatballs
8:30/9:30 Sat, 10:30 Sun, 11:30 Sun
9:30 Sat, 10:30 Sun

TUESDAY 11 - *Phantom '70*
Frogville 8:30 Sat, 10:30 Sun

WEDNESDAY 12 - *Phantom '70*

THURSDAY 13 - *Phantom '70*

FRIDAY 14 - *Phantom '70*

SATURDAY 15 - *Phantom '70*

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FRIDAY 28 - *Phantom '70*

SATURDAY 29 - *Phantom '70*

SUNDAY 30 - *Phantom '70*

MONDAY 10 - *Meatballs 2* 8:30

9:30/10:30 Sat, 10:30/11:30 Sun

MOVIECLIPS.COM/101

POPULAR AUTHOR Back in 1995, typing was a specialty at the Vermont Arts Center in Middlebury. Now, Men in a Missionary Costume is the other place to go to learn the National Speed Typing Championship. Gershon Fingers and Remo Dots star. (Review posted 10/13/10)

ENTERTAINERS AGAIN (With Jeffery) Hugh Jackman and Hugh Laurie reprise their roles as the 19th-century Englishmen who travel to the 1920s to rescue a missing actress from the silent film starlet. It's a delicious, with Dame Judi Dench, Helen Mirren, Penelope Cruz, and Maria Bello. (USA 2009-10)

MURKIN SPINOFF As Justin Timberlake plays a college student who makes arrangements to enter the world of adult students' amateur video production, he's a bit of a doofus. With Demi Lovato, Leven Rambin, and others. (USA 2009-10)

BLISS IN BOSTON John Goodman stars as the eccentric owner of a used bookstore in the Boston suburb of Cetera Bay in this feel-good movie set in the 1970s. With Alison Pill. (Review posted 10/13/10)

SALINGER (W) Shane Supina-directed this documentary follows the life and times of the Edith Pearlman Prize laureate John Updike. Jim Jarmusch and others. (USA 2009-10)

THE GRIMES (D) John Goodman has another hit on his hands here. He's the father of a deeply Neurotic 10-year-old son. The very sensitive, wise, generous father in this touching little indie outshines the family dynamics. With the voices of Diane Kruger, Paul Peart, Marion Cotillard, and Jeanne Moreau. (USA 2009-10) (Review 10/13/10)

THREE FOR BRAINS (W, D) Scott Waugh, writing under the pseudonym of Matt Czuch, directs this Boobie squad's great flick. Models trying to teach how to have relationships. With Georgia King, Leah Clark, Jen Gad, Parker Posey, and others. (USA 2009-10)

WE'RE THE MILLERS Jason Sudeikis plays a wannabe New York City entrepreneur who, along with his best friend, wants to make a fortune by staging a fake wedding on a hot summer's eve. (Review posted 10/13/10) The movie's title is a play on the couple's namesake road trip from California to New Jersey via Interstate 80.

THE WORLD'S END (W) The ensemble British cast (Cillian Murphy, Nick Frost, James McAvoy, Martin Freeman, Pippa Haywood, Eddie Marsan, and others) decides that the future depends on the right group urban teens. (Review posted 10/13/10)

NEW ON VIDEO

AFTER EARTH (W, D) M. Night Shyamalan directs the first of two sequels to his blockbuster science-fiction thrillers. A father and son (Will Smith and Jaden Smith) must travel through space to Earth to save humanity from a new alien threat. (Review posted 10/13/10)

THE HANGOVER PART III (W, D) Todd Phillips and Christopher Miller continue the raunchy, rowdy, and riotous adventure of a bachelorette party gone wrong. (Review posted 10/13/10)

HOLLYWOOD BABY (W, D) In this you-haven't-seen-one-like-it-yet comedy, a single mom (Maggie Gyllenhaal) becomes Shakespeare's *Twelfth Night*. When Neftali (Eduardo Noriega) gets a taste of the kind of crazy art and rock-and-roll life she's been living, he asks his mom (and her friend) Ethan Hawke (10/13/10)

MOVIES YOU MISSED & MORE

BY MARGOT KIRSHNER



Extracted

This week in movies you missed:

I play horrific instant roulette with death in *Extracted*, a movie I never heard of until an intriguing description.

The description that made me watch: "Thomas Jacobs can enter a person's mind and view their memories until a fatal accident drives him traps the mind of a criminal. For four years, Jacobs fights to break the criminal's grip on his thoughts."

What this doesn't tell you is that Tom (Joshua Jackson, *牧场办公室*) isn't psychic. He has invented a memory-wiping device that, for some weird reason, gives a third-person view of a given subject's associations, just like a movie's subtitles.

Though I no longer have a face source of information (I'm a robot), we are provided. However, I must admit that the live action trial on *Extracted* is not the live action trial on *Extracted*.

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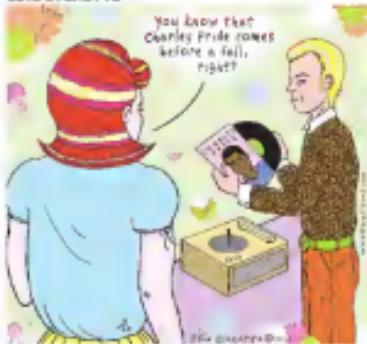
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Curses, Foiled Again!

A city bus driver in Burnt, Ontario, who searched his luggage that a passenger had left behind, hoping to discover the owner's identity, found it contained about a pound of marijuana. Soon after, the handgun's owner called Burnt Transit looking for his property. When he showed up to claim it, police were waiting and arrested the 21-year-old Port McNicoll man. (Barrie Examiner)

Techno Follies

A glitch in the Apple Maps app on newer iPhone and iPad devices caused a runway at Alaska's Fairbanks International Airport instead of the passenger terminal, according to airport official Angie Spear, who noted that twice in September, drivers got turned across a runway in ice. Drivers assume they're being properly directed, Spear explained, because they can see the terminal building. (Associated Press)

A Google Street View car hit a bus while taking photos for Google Maps and Google Earth in Bogor, Indonesia. Police said the driver appeared to panic and tried to drive off, but hit a second bus and then a truck. "We take incidents like this very seriously," Yafuan Muhamad, Google's head of communications in Indonesia said. (Agence France-Presse)

Way to Go

A 68-year-old man who broke his ankle while holding in rough terrain was being lifted by a winch into a helicopter when he apparently slipped out of the rescue sling and fell 100 feet to his death. "I understand he was at the door of the helicopter, and they were struggling to get him into the helicopter," Ambulance Victoria chief executive Greg Stoenlla said, acknowledging that "helicopter operations are high risk." (Associated Broadcasting Corporation)

Helicopter pilot Carl Eshewy, 49, died while going rates at a fair in Illinois last Aug. In October and the veteran pilot had exited the chopper, but his helmet blew off. When he reached for it, the spinning rotor struck him. (Associated Press)

Paint It White

Canada's military is testing a stealth unsinkable intended for secret missions in Arctic regions. The Department of National Defense's top priority for the \$620,000 (C\$655,990) prototype vehicle is silence, which it achieves by switching from its gas-powered engine to a "silent mode" electric motor. Arctic policy expert Michael Byers, who teaches international law at the University of British Columbia, suggested that technology-focused defense officials have "been

watching too many Bond movies" and questioned the necessity of developing such a vehicle. "I don't see a whole lot of evidence that criminals and terrorists are shooting around Canada's North on unsinkables and that we have to sneak up on them," he said. (Canadian Press)

Things Going Better

The Coca-Cola Company announced plans to offer water, electricity and internet connections in 20 countries by erecting 159 kiosks that company official Brian Levy called "a down-town in a box." Ideally, the company said, women will run the kiosks, which may also sell Coke products. (New York Times)

Seizing Isn't Believing

Having been declared dead in 1994, eight years after disappearing from his home in Arielria, Ohio, Donald Eugene Miller Jr. reappeared in 2008. In early October, Miller, now 61, went to court to have the ruling changed, but Hancock County Judge Alan Davis denied the request, citing a three-year limit on appeals. "I don't know where that leaves you, but you're still deceased as far as the law is concerned," Davis said, calling the case a "strange, strange situation." (Findlay's Courier)

Mother of the Year

Authorities in Akron, Ohio, accused Bennett J. Hifley, 31, of killing her two sons, ages 15 and 11, attack two brothers, 22 and 18, who refused the 19-year-old's demand for a cigarette. Police said the mother said a metal pressure gauge hit the younger brother in the face and did nothing to stop her sons from knocking both men to the ground with a bicycle and then locking them. "A normal mother would tell her kids to get in the car and go," a witness said, "but she got out of her car and got right into their faces." (Akron Beacon Journal)

Things That Go Boo

Major retailers, including Wal-Mart and Amazon, removed a Halloween costume showing Osama bin Laden wearing a white turban and full beard after a White House group complained the costume "perpetuates negative stereotypes about turbans and beards that have led to make-and-breakdowns against Sikhs and other minorities." (Salt Lake City Desert News)

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TED RALL



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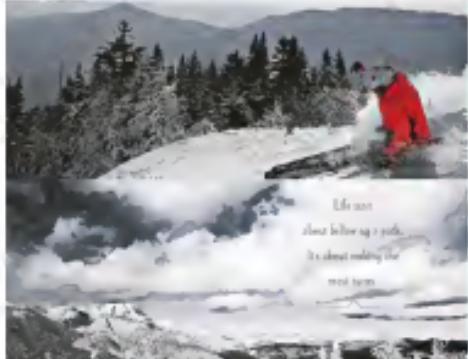
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